APRIL, 1960
35 Cents

Musical Courier

— Review of the World's Music — Published since 1880 —

SAINT MARY'S COLLEGE

Notre Dame, Indiana

• 1960 SUMMER SCHOOL LISTINGS •

The University of Rochester

EASTMAN SCHOOL OF MUSIC

HOWARD HANSON, *Director*

ALLEN I. McHOSE, *Director of the Summer Session*

1960 SUMMER SESSION

June 27 - August 5

WORKSHOPS

July 11-15	Vocal Teachers Symphonic Wind Ensemble String Teachers	July 18-22	Church Musicians
July 25-29	Piano Teachers	August 1-5	Music Library Theory and Composition

---

Arrangers' Laboratory Workshop (July 18-29)

INSTITUTES

Saxaphone Institute (July 18-29) — Sigurd Rascher

Choral Institute (July 18 - August 5) — Marlowe Smith

Piano Teachers' Institute (June 27 - August 5)

A special six-weeks program of great flexibility to suit the needs of the individual private or collegiate piano teacher.

RESIDENCE HALLS

For information write EDWARD H. EASLEY, *Director of Admissions*

EASTMAN SCHOOL OF MUSIC

ROCHESTER 4, NEW YORK

Musical Courier

Trademark Reg. U. S. Pat. Off.

FOUNDED 1880 • APRIL, 1960

In this issue:

METROPOLITAN OPERA AUDITIONS AND OPERA CONFERENCE HELD 4, 38

NEWS OF THE MANAGEMENT FIELD 6

CASTINGS AND CONTESTS 8

MOREAU FINE ARTS CENTER BRINGS WIDE RANGE OF MUSIC TO ST. MARY'S COLLEGE 9

DAYS OF THE CRITICAL CHAIN GANG 11
Francis D. Perkins

SOME SUMMER MUSIC SCHOOLS IN 1960 ..... 12, 13

NEW YORK OPERA AND CONCERT BEAT 14-17, 35-37

LETTERS OF SCHOENBERG TELL OF STRUGGLE 19
Gisella Selden-Goth

THE NATIONAL SCENE 20-24, 29

ALONG FIFTY-SEVENTH STREET 25

REVIEW OF RECORDED MUSIC 26-28

ON A LIGHTER NOTE 29

NEWS OF COMPOSERS AND CONDUCTORS 39

COLLEGE CAMPUS AND CONSERVATORY 41

AWARDS AND HONORS 44-45

PUBLISHERS' MART 46

The photos of Howard Hanson appearing on our March cover and page 9 of that issue were the work of Harold Lawrence.

Published by the Musical Courier, Inc.
119 West 57 St., N. Y. 10 Tel. Circle 7-4500

PUBLISHER AND EDITOR
Lisa Roma Trompeter

MANAGING EDITOR
Russell Kerr

ASSOCIATE EDITOR
Dosha Dowdy Devries

FOREIGN EDITOR
Curtis E. Rice

ART AND PRODUCTION
Michael Rostock Donald Johnston

CONTRIBUTING EDITORS
James L. Boeringer
Arthur Cohn
Burton Cornwall
Peter Dickinson
Shirley Fleming
Carl Gutekunst
Raymond Kendall
Rosalyn Krokover
E. Lucretia Sisley
Frederick Werlé
Jules Wolffers

REPRESENTATIVES:
CHICAGO: Dosha Dowdy Devries, office, 224 S. Michigan Ave. (HArrison 7-6332-3).
LOS ANGELES: Dr. Arthur W. Wolf, Los Angeles Conservatory of Music and Arts, 8901 Sunset Blvd., editorial representative.
SAN FRANCISCO: Joseph Bialkind, 1421 19th Ave., Oakland 6.
OMAHA: Norman H. Filbert, Jr., 305 Wickham Bldg., Council Bluffs, Ia.
NEW ORLEANS: Sim Myers, Times-Picayune.
FORT WORTH: Serge Saxe, 57 Westover Terrace, Fort Worth 7, Tex.
CLEVELAND: Rose Widder, 2713 Lancashire Rd., Cleveland Heights 18.
BOSTON: Robert Dumm, Boston Conservatory, 26 The Fenway.
PHILADELPHIA: Samuel L. Singer, 1431 Greywall Lane.
WASHINGTON, D.C.: Constance Mellen, 2913 Dumbarton Ave., N.W.
PITTSBURGH: Ralph Lewando, 121 Elysian Ave.
DETROIT: Ernest J. Gilbert, 20010 Ardmore St.
OKLAHOMA CITY: Louis May, Gravens Bldg.
BIRMINGHAM: Alice Graham, 4941 Montevallo Road, Birmingham 10, Ala.
SEATTLE: Jo Ann Davis Patterson, 3302 78th Place, Bellevue, Wash.
PORTLAND, ORE.: Mrs. Erna E. Hoefs, 4126 S. E. Hawthorne Boulevard, Portland 14, Ore.
CANADA: Ezra Schabas, 127 York Downs Drive, Toronto, Ont.; Lauretta Thistle, 235 Belford St., Ottawa 3, Ont.; Eric McLean, 1600 Salkirk Ave., Montreal, Que.; Ida Halpern, 2050 Wallace Crescent, Vancouver, B. C.; Ken Winters, St. Philip's Church, Norwood, Winnipeg, Man.
MEXICO CITY: Charles Prescott Poore, Edificio Condesa H/3 (11).
BUENOS AIRES: Leopoldo H. Frias, Avda, Julio Roca 546.
NORWAY: Ragnvald Bjarne, Bygde alle 54, Oslo.
ENGLAND: Noël Goodwin, 28 Draycott Place, London, S.W. 3. (Telephone — Knightsbridge 2842).
AUSTRIA: Gerhard Brunner, Pfeilgasse 4-6/613, Vienna VIII.
BELGIUM: Francis de Bourguignon, 103 Rue General Leman, Brussels.
FRANCE: Suzanne Demarquez, Rue de Madrid 25, Paris VIII.
GERMANY: Peter Jona Korn, Niemoellerplatz 5, Muenchen-Gruenwald.
ITALY: Gisella Selden-Goth, Viale Michelangelo 37, Florence.
NETHERLANDS: Leny Noske-Friedlaender, 7 Van Imhoffstraat, The Hague.
ISRAEL: Peter Grudenwitz, P.O.B. 6011, Tel-Aviv.
SWEDEN: Eric Diefenbronner, P.O.B. 5115, Stockholm 5.
TURKEY: Metin And, Atatürk Bulvari 369, Ankara.
AUSTRALIA: Austin Goldberg, 24 Trevellyan St., Cronulla, Sydney, N.S.I.
JAPAN: Heuwell Tircuit, 187 1-cho, Nishi-Ogikubo, Suginami-Ku, Tokyo.

LETTERS

From New York's Mayor Wagner

Dear Mrs. Trompeter:

I send greetings to the MUSICAL COURIER on its 80th Anniversary and felicitations for its great contribution to music in our City.

New York's cultural life-blood has been enriched with streams from many lands, and strong in that tide has been the flow of music. We have welcomed and fostered the growth in our midst of music from Europe, Asia and the Americas, and our indigenous music is strong with the pulse of African drums.

We provide concerts in our schools; our children have free access to opera and symphony; our concert halls have a prodigious activity, and music is in the lives of the people. Winter and summer the City supports concerts and operas in the City Center, in our parks and community centers, on WNYC, for people of all ages and tastes, from the lover of serious music to the devotee of jazz.

Our musical harvest has been great. Our schools (from elementary to professional) and our community have produced thousands of excellent performers, composers, teachers and writers of music, among them some of the world's great, whose influence has been immeasurable here and in the far reaches of the world. Hundreds of publishers have been born and found their home with us. Scores of amateur symphony orchestras, hundreds of vocal and instrumental ensembles rehearse within our five boroughs, in halls, in churches and in the homes of our people.

May the next eighty years see a continued growth in the great humanizing and uniting force called Music!

Sincerely yours,
ROBERT F. WAGNER

From a Concert Executive

Dear Mrs. Trompeter:

Thank you so much for my copy of your 80th Anniversary Issue of the Directory of the Musical Arts and Artists. It is most beautifully set-up and I have been devouring its interesting and most helpful information.

With all best wishes,
Sincerely,
ADA G. COOPER
Columbia Artists Management, Inc.

MUSICAL COURIER. Published in 12 monthly issues through December and directory issue January 15, by Musical Courier, Inc., at 119 West 57th Street, New York 19, N. Y. Entered as Second Class matter January 8, 1883, at the Post Office, New York, N. Y., under the Act of March 3, 1879. Single copy, 35 cents; single directory issue, $1.25; 12 issues, $3.50; with directory issue, $4.00; Canada, 12 issues $4.50, with directory issue $5.00; elsewhere, 12 issues $5.00, with directory issue $5.50. Two weeks' notice is necessary for change of address. Give old as well as new address and include Postal Unit Number.

Copyright by Musical Courier, Inc., 1960.

Whole No. 3379
Vol. CLXI, No. 5

April, 1960
Eightieth Year

Met Opera Auditions Won by Mary MacKenzie

The Metropolitan Opera Auditions finals were won on March 25 by Mary MacKenzie, mezzo-soprano of Del Mar, Calif. Singing on the stage of the opera house, accompanied by the orchestra, Miss MacKenzie competed with 16 other young singers chosen as winners of the regional competitions in other parts of the country. Miss MacKenzie was awarded a contract with the Metropolitan and a money prize of $2,000.

Scholarship awards were made to Polyna Savidri, soprano, of Boston; Benita Valente, lyric soprano of New York; Mary Jennings, soprano, also of New York; LaVergne Monette, lyric soprano of Baltimore; and Spiro Malas, bass of New York.

Miss MacKenzie, who sang "O mio Fernando" from Donizett's "La Favorita" as an auditions number, is 29 years old and studied at the Juilliard School of Music and the Berkshire Music Center. She previously received the Naumburg Award and that of the National Federation of Music Clubs. She also studied in the classes at Bayreuth last summer, and sang the role of Mary in "Flying Dutchman" with the Chicago Lyric Opera.

Among the other winners, Mr. Malas was awarded a scholarship to the Kathryn Turney Long Opera Courses; Miss Monette received the $2,000 Frederick K. Weyerhaeuser Scholarship; Miss Valente and Miss Jennings divided the $2,000 Fisher Foundation Scholarship; and Miss Savridi was awarded the $1,000 Euclid W. McBride Memorial Scholarship.

Two winners in last year's auditions, Teresa Stratas, soprano, and Roald Reitan, baritone, shared the F. Rodman Titcomb Award of $2,000 with Joan Wall, mezzo-soprano of the Metropolitan. This is designed to give further financial assistance to earlier winners.

Judges for the finals were Rudolf Bing, general manager of the Metropolitan; John Gutman, assistant manager; Kurt Adler, chorus master and conductor; Ignace Strasfogel, conductor; Paul Jaretzki and William Marshall. Messrs. Strasfogel and Adler conducted the orchestra for the finals. The program was introduced by a talk by Mr. Gutman, in which he upheld the Met's policies in choosing young singers through the auditions. Howard J. Hook, Jr., national chairman of the Regional Auditions Program, and Mrs. Frederick K. Weyerhaeuser, president of the National Opera Council, were other speakers.

Former Fischer Hall Renamed Judson Hall

The former Carl Fischer Concert Hall, at 165 West 57th St., has been renamed the Judson Hall and is being refurbished. The hall will be available for bookings after May 14, 1960. William O. Trapp is manager of the auditorium, and the phone number is CIrcle 7-6900.

Scenes as the Central Opera Service of the Metropolitan Opera National Council met in New York, March 24-26. Below, right, winner of this year's Metropolitan Opera Auditions, MARY MACKENZIE, *mezzo-soprano. In the upper group are, l. to r.,* PETER PAUL FUCHS, MRS. AUGUST BELMONT, DE WITT MCLAUGHLIN TERHEUN, JOHN BROWNLEE, MRS. NORRIS DARNELL *and* LEONARD TREASH. *In lower group, l. to r.,* MR. FUCHS, MRS. BELMONT *and* MR. TER HEUN. (*Story of the Opera Conference on page* 38.)

Met Opera Tour Includes 12 U. S. and Canada Cities

Twelve cities in as many states, and Toronto, Canada, will be visited this spring by the Metropolitan Opera on its annual tour of seven weeks, it was announced recently. Eight operas, four of which are productions new this season, will be presented for a total of 51 performances. The tour, opening in Boston on April 18, will end in Toronto on June 4. Repertory for the tour will include "Il Trovatore" (9 performances), "Le Nozze di Figaro" (8), "The Gypsy Baron" (7), "Andrea Chenier" (7), "Simon Boccanegra" (6), "La Traviata" (6), "Faust" (4), and "Madama Butterfly" (4).

Cities to be visited, with dates of performances, are: Boston, April 18-24 (matinees April 23 and 24*); Cleveland, April 25-May 1 (matinees April 30 and May 1*); Atlanta, May 2-7 (matinee May 7); Birmingham, May 9-10; Memphis, May 11-12; Dallas, May 13-15 (matinees May 14 and 15*); Oklahoma City, May 16; St. Louis, May 17; Bloomington (Ind.), May 18-19; Minneapolis, May 20-22 (matinees May 21 and 22*); Detroit, May 23-27; Rochester, May 28; Toronto, May 30-June 4.

(* indicates no evening performance on this date).

Two special trains will carry the company, comprising principal artists, ensembles, technicians, and administrative personnel, on the trip, which will cover an estimated 7,000 miles.

Chopin MS. of Impromptu Donated to Warsaw Shrine

Christian A. Zabriskie, New York collector of musical MSS., has presented the autograph score of Chopin's Impromptu in F sharp major, Op. 36, to the Frederic Chopin Institute in Warsaw.

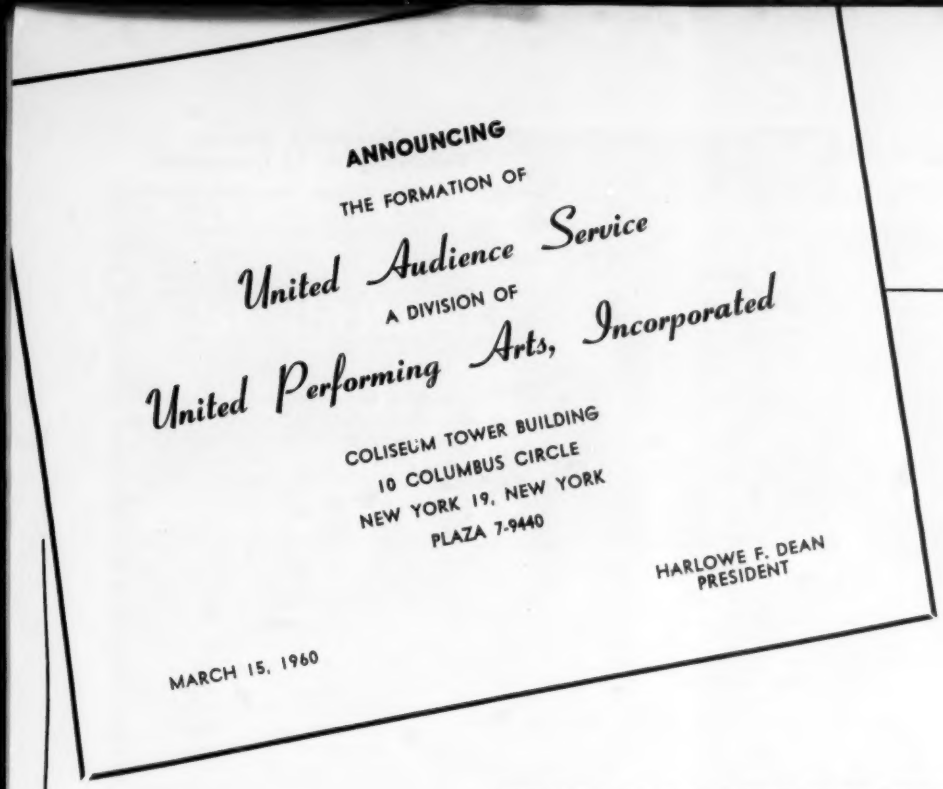
Philadelphia Orchestra Founds Annual Commission

Eugene Ormandy, music director of The Philadelphia Orchestra, has announced that the Orchestra Association has established an annual commission, in the amount of $5,000, for a work of major symphonic proportions. The noted American composer, Walter Piston, has been selected by Mr. Ormandy to receive the initial award.

The annual commission, which Mr. Ormandy will award to prominent contemporary composers of his choice was made possible by an anonymous grant to the Philadelphia Orchestra Association. The grant carries the understanding that Mr. Ormandy will assign a $5,000 commission once a year for the next five years. "In this way," the conductor stated, "our orchestra will introduce to the world each year a new, contemporary composition of distinguished proportions."

Cincinnati Summer Opera To Open with "Macbeth"

The Cincinnati Summer Opera will open its 39th season on June 23 with Verdi's "Macbeth." The series of five weeks will again be produced according to the new staging methods introduced last season. Re-engaged for this season are Dino Yannopoulos, stage director; Wolfgang Roth, scenic designer, and Nelle Fischer choreographer. Three operas new to the Cincinnati repertoire will be presented this year, as well as two revivals.



THANK YOU! YOUR ENTHUSIASTIC RESPONSE *to the above announcement* CONFIRMS THE NEED *for the formation of this new corporation established to* SERVE *North American cities under the* TRADITIONAL ORGANIZED AUDIENCE PLAN *in all areas of the Performing Arts.* UNITED *offers all of the experience of the past together with a bright, new concept for the future, featuring—*

COMPLETE INDEPENDENCE.

AN OPERATION BASED UPON THE ORIGINAL PRINCIPLES AND POLICIES OF THE ORGANIZED AUDIENCE PLAN.

FREEDOM TO BOOK THE FINEST ARTISTS AND ATTRACTIONS FROM ALL CONCERTS AND THEATRE MANAGEMENTS WITH ABSOLUTE EQUITY.

A DEPARTMENT TO ORGANIZE AND SERVE THEATRE AUDIENCES.

A BROADER SERVICE FOR SPECIALIZED AUDIENCES IN MUSIC AND THE THEATRE.

A WIDELY EXPERIENCED STAFF OF ADMINISTRATIVE AND FIELD PERSONNEL.

Inquiries concerning our services will be given our prompt personal attention.

UNITED AUDIENCE SERVICE

a division of

UNITED PERFORMING ARTS, Incorporated

COLISEUM TOWER

10 Columbus Circle, New York 19, N. Y. PLaza 7-9440

United Audience Service Is Launched by Harlowe F. Dean

United Performing Arts, Incorporated, and its division, United Audience Service, have announced the opening of offices in the Coliseum Tower, 10 Columbus Circle, New York City.

The founder and president of the new corporation is Harlowe F. Dean, formerly Executive Vice President of Civic Concert Service, Inc., and Deputy Executive Director of the Theatre Guild-American Theatre Society, and who has been active in the concert and theatre "organized audience" field for 20 years.

Robert H. Kuhlman, formerly general field manager of Civic Concert Service, Inc. and the Theatre Guild —American Theatre Society, will join the company on May 1 as vice president. Jean G. Campbell, formerly assistant to the president of Civic Concert Service, is assistant secretary and will serve as executive assistant to Mr. Dean. The remainder of the executive personnel and the field staff for United are in the process of development and will be subsequently announced.

In discussing the various services that the company will perform, Mr. Dean stated, "The need for the emergence of a new major operator in the field of organized audiences in America has become increasingly apparent during the past few years. To meet this need, United Performing Arts, Incorporated, is initially activating its division, United Audience Service, with two departments. The first will serve local, non-profit concert associations; and, the second, to meet the obviously growing demand on the part of the national public for live, professional, theatrical touring companies, will organize and serve local audiences via the established concert plan to support series of theatrical productions.

"It is our opinion that, due to changes occurring in the makeup of the concert management and organized audience industry, the climate is extremely favorable for the launching and subsequent rapid growth of the new corporation. While we are fully cognizant of the history of success achieved by others in this field, we foresee a great opportunity for even further expansion and diversification. In working toward this end, United will offer to North American cities a service embracing the field of the performing arts in music and theatre. To insure efficient administrative and field services, our staff will be made up of highly experienced personnel at all levels of the business and will be subsequently announced.

"United Audience Service," Mr. Dean added, "is a completely independent organization. It is therefore uniquely free to supply equitably its affiliated local associations with artists and attractions from all concert and theatre managements.

"Furthermore, in creating the new corporation, we have sought and have succeeded in enlisting financial support from substantial sources outside of the entertainment industry—this to insure further our freedom to operate independently of pressures which otherwise would likely exist.

"The new corporation will welcome the good will and cooperation of all managers and agencies active in the field of the performing arts, and we will be happy to respond to all inquiries concerning our audience service plan."

HARLOWE F. DEAN

MANAGEMENT NEWS

■ Belle Schulhoff has announced the continuation of the concert management business of the late Andrew Schulhoff, with offices located at 260 West End Ave., New York 23, N. Y., telephone, TR 4-6697; cable address, Concertour.

■ Frans Brouw, pianist, who was heard for the first time in New York in December, 1959, now is under the exclusive management of Eastman Boomer Management. Born in Belgium in 1929, Mr. Brouw first came to international attention when, in 1952, he was named grand winner of the International Queen Elizabeth of Belgium Piano Contest. Since then he has appeared as soloist with major orchestras of Western Europe and in recital in Paris, Amsterdam, London, Brussels and other major European cities.

■ On March 1, the Ludwig Lustig Management moved to new quarters at 111 West 57th St., New York 19, N. Y., telephone, JUdson 6-3976.

■ The Bayanihan Philippine Dance Company will return to the United States in the fall of 1961 for a 12-week transcontinental tour under the management of Columbia Artists Management of Columbia Artists Management, Inc. Arrangements for the tour were completed by Miss Helena Z. Benitez, president of the Bayanihan Folk Arts Center of Manila, and William Judd, vice president of CAMI.

■ Cleon Cosmetto and Mildred Shagal, of Cosmetto Artist Management, Inc., announce that this firm is now representing Raya Garbousova, 'cellist, in concert and allied fields.

Ford Foundation Awards Fellowship to 12 Composers

Twelve young composers have been awarded fellowships to write music for the ensembles of twelve high-school systems in 1960-61, the Ford Foundation announced on March 15. The awards are the second in a two-year project.

The composers, whose ages range from 23 to 33, will compose music written for performance by the orchestras, choruses, bands, and other musical organizations of the school systems with which each is associated. They will have no teaching responsibilities. Individual stipends are $5,000, plus dependency allowances and some travel funds.

Those receiving second fellowship grants are indicated by an asterisk.

The communities and composers for 1960-61 are: Amarillo, Texas, *Michael White of Chicago; Ann Arbor, Mich., Donald Martin Jenni, of Chicago; Arlington, Va., *Emma Lou Diemer, of Kansas City, Mo.; Elkhart, Ind., William Ennis Thomson, of Alpine, Tex.; Greensboro, N. C., John Barnes Chance, of Austin, Tex.; Jacksonville, Fla., *Martin Mailman, of Jacksonville, Fla.; Lexington, Ky., *Richard Lane, of Paterson, N. J.; Los Angeles, Calif., J. Peter Schickele, of New York; Montana, D. Donald Cervone, of Champaign, Ill.; Philadelphia, Pa., William Wilson Coker, of Oneonta, N. Y.; Tulsa, Okla., Theodore S. Newman, of New York; Winfield, Kan., Ronald B. LoPresti of Lubbock, Tex.

Symphony of Air Will Tour Italy under Stokowski

The Symphony of the Air will open a tour of Italy in Rome on May 27 under the direction of Leopold Stokowski. This tour is to include nine other Italian cities and end in Milan on June 9, according to an announcement by James J. Harris, Jr., 23-year-old president of the recently founded American International Foundation. The group is contributing $300,000 to underwrite the tour, which will also include Monte Carlo, Paris, Brussels, Amsterdam, Madrid and Lisbon, he said. The tour will be made as a memorial to Arturo Toscanini, and proceeds from the concerts will be used to establish Memorial Scholarships in his name at Italian Universities and to benefit Boys Towns of Italy.

N. Y. City Center May Move to Lincoln Center

The board of directors of the Metropolitan Opera recently voted that they would be pleased to have the New York City Center of Music and Drama as a constituent member of the Lincoln Center for the Performing Arts. There is a strong possibility that the City Center will be invited to Lincoln Center, contingent on finding funds for a new theater, estimated to cost about $13,000,000 and designed by Philip Johnson, according to a Lincoln Center spokesman.

COLUMBIA RECORD CLUB offers with pride

the greatest musical achievement since the introduction of stereo records

The first complete recordings of the

9 SYMPHONIES

of

BEETHOVEN

conducted by

BRUNO WALTER

with the Columbia Symphony Orchestra

reproduced in glorious

STEREO

in a deluxe package of
seven 12-inch long-playing records

ALL FOR ONLY **$5.98**

REGULAR RETAIL VALUE, $41.98

If you join the Club now and agree to purchase as few as six selections from the more than 150 to be made available during the coming 12 months

UNANIMOUS CRITICAL ACCLAIM!

"...a noble exposition of Beethoven as seen by one of the greatest of his prophets" —**High Fidelity Magazine**

"A collection which stands as near the pinnacle of perfection as any human product ever can" —**San Francisco Chronicle**

"One of the triumphs of a memorable career... the result is a 7-disc set of remarkable clarity" —**Time Magazine**

"One of the summits of modern recorded music" —**New York Herald-Tribune**

DELUXE PACKAGE

Seven 12" Columbia stereo records in a luxurious box, covered with white leather-like Fabrikoid and lustrous black-and-gold cloth. Also includes 48-page booklet with previously unpublished photographs, program notes, anecdotes and reviews by Beethoven's contemporaries and present day critics.

NOTE: Stereo records must be played only on a stereo phonograph

THE CORNERSTONE OF ANY STEREO LIBRARY...

If you now own a stereo phonograph, or plan to purchase one soon, here is a unique opportunity to obtain — for only $5.98 — this magnificent Columbia 7-Record Set containing all nine Beethoven Symphonies . . . in glowing performances by one of his greatest interpreters, Dr. Bruno Walter . . . and reproduced with amazingly realistic "concert hall" fidelity through the miracle of stereophonic sound!

TO RECEIVE YOUR BEETHOVEN SET FOR ONLY $5.98 — simply fill in and mail the coupon now. Be sure to indicate which one of the Club's two Divisions you wish to join: Stereo Classical or Stereo Popular — whichever one best suits your musical taste.

HOW THE CLUB OPERATES: Each month the Club's staff of music experts selects outstanding recordings from every field of music. These selections are described in the Club Magazine, which you receive free each month.

You may accept the monthly selection for your Division . . . take any of the other records offered (classical or popular) . . . or take NO record in any particular month.

Your only membership obligation is to purchase six selections from the more than 150 Columbia and Epic records to be offered in the coming 12 months. You may discontinue your membership at any time thereafter.

The records you want are mailed and billed to you at the regular list price of $4.98 (Classical and Original Cast selections, $5.98), plus a small mailing and handling charge.

FREE BONUS RECORDS GIVEN REGULARLY: If you wish to continue as a member after purchasing six records, you will receive a Columbia or Epic stereo Bonus record of your choice free for every two selections you buy.

MAIL THE COUPON TODAY! Since the number of Beethoven Sets we can distribute on this special offer is limited — we sincerely urge you to mail the coupon at once.

ALSO AVAILABLE IN REGULAR HIGH FIDELITY!

If you have a standard phonograph, you may receive the regular high-fidelity version of this Deluxe Beethoven Set for only $5.98. The plan is exactly the same as outlined above — except that you join any one of the Club's four regular musical Divisions, and you pay only $3.98 (Popular) or $4.98 (Classical and Original Cast selections) for the regular high-fidelity records you accept. Check appropriate box in coupon.

SEND NO MONEY — Mail this coupon now to receive the 9 Beethoven Symphonies for only $5.98

COLUMBIA RECORD CLUB, Dept. 213-3
Terre Haute, Indiana

Please send me, at once, the Deluxe 7-Record Stereo Set of Beethoven Symphonies, for which I am to be billed only $5.98, plus a small mailing and handling charge. Enroll me in the following Division of the Club:

(check one box only)

☐ **Stereo Classical** ☐ **Stereo Popular**

I agree to purchase six selections from the more than 150 records to be offered during the coming 12 months, at regular list price plus small mailing and handling charge. Thereafter, if I decide to continue my membership, I am to receive a 12" Columbia or Epic stereo Bonus record of my choice FREE for every two additional selections I buy.

If you wish to receive your Beethoven Set in regular high-fidelity, check below the musical Division of your choice. You agree to purchase 6 selections from more than 150 regular high-fidelity records to be offered in the next 12 months.

☐ **Classical** ☐ **Popular** ☐ **Show Music** ☐ **Jazz**

Name.....
(Please Print)

Address.....

City.....**ZONE**....**State**.....

ALASKA and HAWAII: write for special membership plan
CANADA: address 1111 Leslie St., Don Mills, Ontario

If you want this membership credited to an established Columbia or Epic record dealer, authorized to accept subscriptions, fill in below:

Dealer's Name and Address.....70

BS-DA (STER) | BS-DG (REG)

MORE THAN 1,000,000 FAMILIES NOW ENJOY THE MUSIC PROGRAM OF

COLUMBIA RECORD CLUB TERRE HAUTE, IND.

® "Columbia," ℗ "Epic," ® Marcas Reg. © Columbia Records Sales Corp., 1960

Castings and Contests

NACM to Feature Piano Winner of Liszt Contest

The National Association of Concert Managers will feature the winner of the Franz Liszt Piano Competition in their 1960-61 tour of "New Artists," it was recently announced by James S. Lombard, director. This award for the winner of the competition will be added to the previously announced listing of the Grand Prize components, including a $500 cash prize, a Town Hall recital in the 1960-61 season, an orchestral appearance with the Little Orchestra Society, and a recording contract with Colpix Records.

The competition, open to young American pianists between the ages of 20 and 30 who have had at least one professional appearance, will hold its auditions in New York from April 18 to 21, with finals in Town Hall for an invited audience on Monday evening, April 25. The Competition Admissions Committee, composed of Abram Chasins, Van Cliburn, Norman Dello Joio, John Hershberger, Moura Lympany, Thomas Schippers and Frank Sheridan, met in New York in mid-March to select the qualified contestants who were invited to compete.

CONTESTS—Compositions

■ The 16th Annual Gershwin Memorial Contest for the best orchestral composition by a young American composer will be held this year from March 15 through Aug. 31, it is announced by the George Gershwin Memorial Foundation of Cinema-Victory Lodge, B'nai B'rith, Inc., sponsors of the contest in conjunction with B'nai B'rith Hillel Foundations. Last year no award was made.

The winning contestant will receive the Gershwin Memorial Foundation Award. It consists of a $1,000 cash prize, plus a world premiere performance of the winning composition by the New York Philharmonic at a Carnegie Hall concert, with Leonard Bernstein conducting. The winner will be invited to New York as a guest of the Foundation, with all expenses paid, for the week preceding the performance. In addition, the winning composition will be placed in the rental library of Chappell and Company, music publishers, with customary royalties to the composer.

The contest is open to American composers under 35 years of age—the age limit had been 30 years in previous years—regardless of race, creed or color. Credit is allowed toward the maximum age limit for the time spent in the U. S. Armed Forces. All entries must be original, unpublished compositions suitable for orchestral performances, no longer than twelve minutes. The contest is unique in that entries are submitted anonymously to the judges and are identified with the composers only after final judging. Entry blanks may be obtained by writing to the George Gershwin Memorial Foundation, 55 West 42nd St., New York 36, New York.

•

The Albuquerque Civic Symphony is holding its second prize competition open to all American-born or naturalized citizens regardless of age. Symphonic works not over half an hour in length, scored for full symphony orchestra, are eligible; but no concerti or works for solo voice or chorus are desired. The contest closes on Aug. 15, 1960; works will be judged by the conductor of the orchestra. Score must be plainly marked on the outside of the package with the composer's name and address, but it should appear only in a sealed envelope inside enclosed with the score, not on the score. Return postage and a one dollar bill for mailing costs should be included. Address: Mrs. Jay Grear, Albuquerque Civic Symphony, P. O. Box 858, Albuquerque, N. M.

•

CONTESTS—Performers

■ Applications are being accepted by the Edgar M. Leventritt Foundation, Inc., for its 21st annual international contest, which will be held in New York City this fall. The competition again is open to qualified young concert pianists of all countries. Following the precedent set by last year's 20th anniversary Leventritt contest, the finals of 1960's competition will be a concert open to the general public, at which the finalists will be accompanied by a full symphony orchestra. The winner, if one is chosen, will receive a $1,000. cash purse and appearances as soloist with the New York Philharmonic, Cleveland, Pittsburgh, Detroit, Denver, Rochester, Buffalo and New Haven symphony orchestras. For contestants especially recommended by the board of judges, the Leventritt Foundation in cooperation with the American Orchestral Society arranges solo appearances with many other symphony orchestras throughout the country. Among the internationally famous concert artists invited as judges for the 1960 Leventritt contest are pianists and conductors from England, France, Germany, Switzerland and the U.S.S.R., as well as from South America and the U.S.A.

The Leventritt competition is open to qualified pianists of all countries who are between the ages of 17 and 28, but time spent in military service may be deducted from the age limit. Application blanks, which must be filed by May 31, 1960, may be obtained from: the Leventritt Foundation offices, 645 Madison Avenue, New York 22, N. Y.; the leading music schools and conservatories of all countries; or cultural information centers, such as U.S.I.S. offices, throughout the world.

•

The ninth International Music Competitions in Munich, sponsored by the Broadcasting Corporations of the German Federal Republic, will be held Sept. 6 to 20, 1960. The competitions, for voice, piano, flute, horn, and violin and piano duo, are open to musicians of all nations; voice applicants must have been born between 1930 and 1940, inclusive; piano, flute and horn players, and violin-piano duo members, between 1930 and 1942. (They must not have won a first prize in a former Munich contest, in the class for which they enter now.) Winners of first prizes will be invited to give concerts or make recordings for at least three West German Broadcasting Corporations; a paid television appearance with the Bavarian Radio is also promised. First vocal winner will be invited to appear in a concert at the Salzburg Mozarteum International Summer Academy in 1961. Entry forms may be secured from (and must be returned before July 1, 1960 to): Internationaler Musikwettbewerb, Bayerischen Rundfunk, Kardinal-Faulhaber Strasse 2, Muenchen 2, West Germany, with entry fee of 30 dm.

•

■ The Marian Anderson Scholarship Fund is now receiving applications for the Fund's 1960 awards to young singers between the ages of sixteen and thirty-two. Each year the Fund grants several thousand dollars to aid aspiring artists. Inquiries should be addressed to the Marian Anderson Scholarship Fund, 762 South Martin Street, Philadelphia 46, Pa. Deadline for receipt of completed applications is May 31.

•

The National Music League, America's only non-profit concert management, announces auditions for singers and violinists during the latter part of April, 1960. All applicants must be American citizens under 30 years of age and have had no previous concert management. Application blanks and information may be obtained at the League office, 130 West 56 Street, (COlumbus 5-2472). The deadline for applications is April 18. Applicants chosen will be given management contracts with the League.

DIANA STEINER

Violinist, winner of 1959 National Federation of Music Clubs Young Artist Award; W. W. Naumburg award of N. Y. Town Hall debut. Friday Morning Music Club of Washington, D. C.

Address: 737 Revere Road, Yeadon, Penna.

EDNA WILLIAMS

Soprano

1959 winner of the

JOHN HAY WHITNEY FELLOWSHIP

224 S. Michigan Ave., Chicago, Ill., Rm 716

On the Cover

MOREAU FINE ARTS CENTER BRINGS WIDE RANGE OF MUSIC TO ST. MARY'S

CAREFUL thinking preceded the opening of Moreau Fine Arts Center at Saint Mary's College, Notre Dame, Indiana, in 1956. It got off to a good start.

The current year has presented Irmgard Seefried, John Browning, Byron Janis, the Robert Shaw Chorale and Orchestra, the Minneapolis Symphony Orchestra, and the New York City Opera Company in Douglas Moore's "The Ballad of Baby Doe."

Productions originating in the college's own departments of music, art, and drama are exceptionally good, even by professional standards. A case in point is the Concert of Baroque Masters given last December, which was not only excellent in quality but interesting also because the featured cantata, "Santissimo Natale," by Alessandro Stradella, was probably being performed for the first time since the composer's death. Written for string orchestra (concerto grosso), five solo voices, and chorus, the seventeenth century work was transcribed for modern use by Dr. H. Bertold Dietz, assistant professor of music at the college.

■ How does one explain this consistently good fare at a women's college of medium size? If you visit the college for awhile, you cannot miss the answers.

To begin with, it has a remarkable president in Sister Madeleva, top-level poet, scholar, and administrator. Sister Madeleva came to the college as president at the all-low ebb of the depression, 1934.

"I found myself responsible," she says, "for a school ninety years old, a great heritage, a magnificent campus, potentials in faculty and students to dream of and work with. The best qualifications I brought to my office were these: my ability to dream, my capacities to work."

One result of her combined poetic and administrative abilities is the Moreau Fine Arts Center, placed as nearly as possible at the exact physical center of the campus as a kind of symbol of the unifying power of the fine arts in a liberal arts college with fast-growing professional and pre-professional departments.

Then there is a well-prepared, enthusiastic faculty, and an alert student body of 1,100 young women from five continents and almost every state in the union.

Also, for periods ranging from a few days to several months, the campus has in-residence guest artists, directors, authorities in their fields.

Among the in-residence notables this year, Julie Haydon, in October, played with a local cast the role she originated in Paul Vincent Carroll's "Shadow and Substance."

■ E. Martin Browne, English authority on medieval mystery plays, and his wife, English actress Henzie Raeburn, have been at the college from January to April this year. Under Mr. Browne's personal arrangement and direction, the Lincoln Cycle's "Mystery of Mary" was produced, March 23-27.

It was performed as on a mansion stage, and was the first production of so full a version of the Lincoln plays since they were presented in their original setting, more than 500 years ago.

The incidental music, compiled by Dr. Dietz, was from such men as Dunstable and Leonel Power, or anonymous medieval carols. The college Schola for the chant, a polyphonic mixed chorus, and an instrumental ensemble succeeded in presenting "not mere 'mood' music, but music to support the character of the story and the action."

Now in preparation is a special pre-Easter concert featuring Fauré's "Requiem." The program will also include "Adagio for Strings" by Samuel Barber and "Music for Mourning" by Paul Hindemith. Students of Saint Mary's College and of the University of Notre Dame, and members of Per Musica will take part.

■ The guest artist in May will be Helen Hayes, playing Mrs. Antrobus in Wilder's "The Skin of Our Teeth."

As to the Moreau Center's offerings for next year, 1960-61, the chairman of programming gives the following as a partial list: Mozart's "Don Giovanni" by the Boris Goldovsky Opera Company, Berlioz's "L'Enfance du Christ" with the New York Little Orchestra and six Metropolitan soloists, the Parisian Ballet in "Cyrano de Bergerac," pianist Hans Richter-Haaser, harpist Nicanor Zabaleta.

Theory of music, history of music, performance, and appreciation are the four "columns" on which the department of music at Saint Mary's builds, according to its chairman, Dr. Louis Artau. Students seeking a degree in music work toward one of three: a bachelor of arts degree with a major in music, a bachelor of music degree, or a bachelor of music education. The department both benefits from and contributes to the overall enthusiasm for music at Saint Mary's.

(Photo, second from top, Ernie Borror, South Bend, Ind.; upper front page photo, Bill Engdahl, Hedrich-Blessing, Chicago.)

SAMUEL CHOTZINOFF, DOLORES WILSON, *soprano, and* SISTER MADELEVA *in the foyer of O'Laughlin Auditorium.*

ROCCO GERMANO *(left) and* H. BERTOLD DIETZ, *of the music faculty of St. Mary's College, examine Stradella cantata.*

Audience arriving for a concert, and (below) a scene from "Midsummer Night's Dream," directed by ROBERT SPEAIGHT.

LAURITZ MELCHIOR, *tenor, and* MARY BOTHWELL, *soprano, president of the Canadian Women's Club of New York, discuss the auditions for the annual Scholarship Fund Award of the Canadian Women's Club, held in March at the Club's headquarters in the Savoy Hilton Hotel.*

Met Opera to Increase 1960-61 Subscription Prices

The Metropolitan Opera is increasing ticket prices next season for the first time since 1957. While the last rise was 10 per cent throughout the house, the average increase next season is only 6.41 per cent, and in the case of the sides and rear balcony as low as 1.44 per cent.

The announcement was made in renewal forms for 1960-61 mailed to subscribers on March 11. The increase is necessary, the announcement says, in view of mounting production and operating costs.

The Metropolitan season of 1960-61 will again be of 25 weeks. Due to popular demand the Tuesday evening subscription is being increased to 18 performances, with nine performances in the odd and nine in the even series. The Wednesday evening subscription is being increased to 22 performances, with 11 performances in the odd series and 11 in the even. Added to new productions scheduled are "Martha" and "Turandot."

Glyndebourne to Offer Two New Productions

The Glyndebourne Festival in England will open on May 24 with the first professional performance in that country of Bellini's "I Puritani" since 1887. The new production will be conducted by Vittorio Gui, staged by Peter Ebert, produced by Gianfranco Enriquez and designed by Osbert Lancaster. The festival extends to Aug. 16 and will also include a new production of "Don Giovanni" conducted by John Pritchard, produced by Gunther Rennert and designed by Jta Maximowna. Leopold Ludwig will conduct the Carl Ebert production of "Der Rosenkavalier." Rossini's "La Cenerentola," as last year, will be led by Pritchard. Sir Thomas Beecham will conduct "Die Zauberflöte," staged by Anthony Besh in Oliver Messel's settings. The Royal Philharmonic will be the orchestra. The Glyndebourne Opera will also appear at the Edinburgh Festival, Aug. 23 to Sept. 10.

San Francisco Opera To Open with "Tosca"

The 38th season of the San Francisco Opera will open on Sept. 16 with "Tosca," featuring Renata Tebaldi, Tito Gobbi and Giovanni Zampieri, it is announced by Kurt Herbert Adler, director. All three of these artists were introduced to the U. S. with this company.

The 1960 season will include nine weeks of performances in its home city, a series in Los Angeles Oct. 28 to Nov. 16, and a short series in San Diego, Nov. 3, 10 and 17. One performance will also be given in the Greek Theatre at Berkeley and one in Sacramento. As previously announced the season will include Berg's "Wozzeck" and a repetition of Richard Strauss' "Die Frau ohne Schatten," in addition to many other works.

Taubman Times Drama Critic; Schonberg to Be Music Critic

Howard Taubman, who has been music critic of the New York *Times* since 1955, will assume the post of drama critic next fall, succeeding Brooks Atkinson, who has resigned. Harold Schonberg, member of the *Times* music staff since 1950, will succeed to the post of chief music critic.

Mr. Schonberg is a graduate of Brooklyn College and won an M. A. from New York University; he studied music with the late Marion Bauer, and is the author of "Chamber and Solo Instrumental Music" and "The Collector's Chopin and Schumann." He has contributed articles to many publications and was a music critic for four years of the New York *Sun*. He was formerly associated with MUSICAL COURIER as writer of the column, "Facing the Music."

N. Y. City Opera Plans Douglas Moore Premiere

"Wings of the Dove," a new opera by Douglas Moore, has been selected by Julius Rudel, General Director of the New York City Opera, for production during the fall season of 1961. Mr. Moore's opera "The Ballad of Baby Doe" was one of four works presented this season in the company's tour.

"Wings of the Dove" will be the first of six new American operas to be written for the company under a new program of grants from the Ford Foundation announced last December. The libretto, based on the novel by Henry James, was written by Ethan Ayer, a 35-year-old poet and playwright.

Stokowski and Sargent For Houston Symphony

Leopold Stokowski, the regular musical director, and Sir Malcolm Sargent, British guest, will conduct 28 of the 32 concerts of the Houston Symphony Orchestra in the 1960-61 season. Sir Malcolm will direct three pairs of concerts in the fall and three pairs in the spring.

Bill to Save Carnegie Passed in Albany

The New York State Assembly on March 15 passed an enabling bill that would permit the city of New York to acquire Carnegie Hall by condemnation and then turn it over for lease or sale to a non-profit group for operation.

Isaac Stern, the violinist, chairman of the Citizens' Committee for Carnegie Hall, was quoted as saying on March 15 that he and his associates were planning to go ahead with their efforts to save the hall; that it would not be necessary to realize a large sum at once to invest in the project, and that the current income from the present tenants would be large enough to keep the property going for the immediate future. He said that "Carnegie Hall is a living symbol of New York's cultural maturity" and should be preserved.

One of the committee's aims is to make the property self-liquidating through a program including concerts and other events. The committee includes: Mrs. Franklin D. Roosevelt, John Roosevelt, Harold Riegelman, Frederick W. Richmond, Gerald Warburg, J. M. Kaplan, Ray Rubinow and others.. Efforts have been made to interest several foundations in the project.

Nadine Conner Feted at Final "Met" Performance

Nadine Conner, soprano, retiring after 19 years' association with the Metropolitan Opera, sang her last performance with the company as Marguerite in "Faust" on March 12. The board of directors honored her with a silver tray, presented by Rudolf Bing, the general manager during the intermission of the performance. The Metropolitan Opera Guild presented the soprano with flowers and a tribute.

DIANA STEINER, *violinist, National Federation of Music Clubs' young artist winner in* 1959, *and* IVAN DAVIS, *pianist, winner of the same contest in* 1955, *heard in a recital under NFMC auspices at the Donnell Library Center in New York on Feb.* 16.

The Critical Chain Gang

By FRANCIS D. PERKINS
Associate Music Critic,
New York Herald Tribune

BACK in the 1920s and 1930s, even as now, a music critic was expected to have a knowledge of music and the ability to write about it. But some of the critics who operated in New York in those days found that they also had to know something else —how to be in several places at once, or at least within the smallest possible span of time. These were the newspaper assistant reviewers who walked, ran or rode from hall to hall during an era in which the unwritten slogan seemed to be "Cover Everything." (The late William B. Chase of the New York **Times,** long the dean of this group, used to call it "the Chain Gang.")

For a member of the gang, two events in one afternoon or evening were quite the usual thing, while three or four were not particularly exceptional. One reviewer, on an evening in 1923, attended seven. This multiple coverage was a kind of obstacle race, with the performers and managers providing the obstacles. The principal hurdles were those which affected the commuting reviewer's time table, including late starts, intermissions and encores.

In planning his route, an experienced chain ganger would, naturally, try to arrive at the most newsworthy portions of the events on his schedule, such as a novelty in a concert, or the appearance of a new member in a Metropolitan Opera cast. Failing this, he would be fairly satisfied if he could give some idea of the merits or shortcomings of each event. But the outcome depended upon luck as well as upon planning. It was quite possible to go to three or more halls and hear virtually nothing, if the luckless reviewer arrived just in time for all the intermissions.

■ But let us watch a conscientious member of the critical chain gang on a winter Sunday night in the season of 1927-'28, when, after the closing of Aeolian Hall, many concert-givers resorted to the theaters. Our traveling critic—let us call him Wolfgang Richard Jones—has dealt with three matinees, dined quickly, and is about to listen to four more concerts. (Luckily for him, the 5:30 event had not yet been invented.)

He begins with a theater in the lower 'Forties, where a song recital is supposed to start at 8:30. But the stage is vacant, and seems likely to remain so for some time, as the audience is trickling in slowly.

To wait, and lose more valuable minutes, or to return? Jones decides to move on, and foots it up to the Guild Theater on Fifty-second Street. Here a pianist is playing the Bach-Busoni Chaconne. He hears what is left of it, but the artist then departs for the intermission.

He waits for five minutes and then, since an early resumption of activities seems unlikely, moves two blocks north to the Gallo Theater. He arrives in time to hear a soprano utter a strong, if rather harsh, high note and then to listen to applause as the singer bows and leaves the stage to an assisting violinist.

Back at the Guild, he hears Brahms' Rhapsody in E flat before the pianist again departs. This time, since the manager says that the intermission will be short, he waits to hear the first movement of Chopin's Sonata in B flat minor.

Jones' watch tells him that it is 9:30, later than he had expected, and he hurries back to the Gallo. As he enters, the soprano proclaims, "Mein guter geist, mein bess're Ich!" and bows to more applause. But she still has a Schubert song in her lieder group, which Jones hears, and then scurries to Steinway Hall, where he hopes to catch a first performance of a modern sonata.

But there he finds the audience emerging for the intermission and, after questioning a colleague about the new work, he waits for the first movement of Beethoven's "Kreutzer" Sonata. It is now 10:10, and he returns to his first stop to hear the last three songs in the program. By about 10:45 he will be back at his office with an hour or so available for sorting out his mixed array of impressions.

This kind of musical "rat race" was frustrating both for the scribes and the artists, and reviewers now cover what they can without spending a large section of an evening listening to the sounds of traffic rather than to music. To cover everything on a super-crowded day turned out to be an impracticable ideal; it too often meant that one covered little of anything.

MANHATTAN SCHOOL OF MUSIC
John Brownlee, *Director*

SUMMER SESSION 1960
June 6th to July 29th

a wide variety of courses are offered to
Degree, Diploma, Post Graduate and Special Students.

OPERA WORKSHOP
Eight Weeks Daily Sessions
under the direction of
PETER PAUL FUCHS

Open to advanced students of voice and stage direction. Auditors Accepted. Course will include standard repertoire and a major production with orchestra.

For further information write to: Admissions Officer
Manhattan School of Music
238 East 105th Street • New York 29, N. Y.

Some Summer Music Schools In 1960

ARIZONA

Tucson: U. OF ARIZONA, School of Music, first term, June 13-July 16; second term, July 18-Aug. 20; workshops and seminars in Jr. H. S. vocal and instr. mus., and mus. activities for H. S. students, June 13-24; workshop and seminar in elem. mus. ed., June 27-July 9.

ARKANSAS

Fayetteville: U. OF ARKANSAS, Aug. 8-26, Music Education Workshop, Dr. Bruce Benward, chairman, mus. dept.

CALIFORNIA

Berkeley: U. OF CALIFORNIA, June 20-July 29, lessons in harpsichord and viola da gamba, and classes in interpretation and ensemble performance, Alice Ehlers and Eva Heinitz, guest professors; David D. Boyden, chairman, mus. dept.
Fresno: FRESNO STATE COLL., June 13-July 22 in Fresno, elem. teaching methods, music hist. and ed., instrum. techniques, piano, etc.; July 23-Aug. 26, at Visalia, hist. of music and elem. school music activities.
Idyllwild: IDYLLWILD SCHOOL OF MUSIC AND THE ARTS, June-September; 2-week courses in various arts, including music; Marais and Miranda, international balladeers, will give lecture-recitals. **Los Angeles:** FLORENCE RUSSELL STUDIOS, June 15-Sept. 15, summer courses in voice and related subjects. **San Francisco:** MUSIC AND ARTS INSTITUTE OF SAN FRANCISCO, June 27-Aug. 20, complete curriculum leading to Bachelor of Music degree, majoring in piano, voice, all instruments, theory or comp. SAN FRANCISCO CONSERVATORY OF MUSIC, Adult Summer Session, June 13-Aug. 5, in theory, keyboard studies and ensemble, academic subjects; American Composers' Workshop, June 20-25, 2-hour rehearsals when scores will be read and played, Parrenin String Quartet participating. **San Rafael:** DOMINICAN COLL. OF SAN RAFAEL, June 27-Aug. 3, funds. of music, music in sec. schools, opera survey, orchestration, private and group instr. in piano and voice. **Santa Barbara:** MUSIC ACADEMY OF THE WEST, July-August, advanced training in all branches of musical arts. **Stanford:** STANFORD U., Department of Music, June 20-Aug. 13, grad. study in mus. and mus. ed.; Choral Workshop, Iva Dee Hiatt, director, July 10-24; Summer Youth Orch., Wolfgang Kuhn, director, July 10-24.

COLORADO

Aspen: ASPEN MUSIC SCHOOL, June 27-Aug. 27, private instruction in all depts.; master classes all depts.; chamber music; opera workshop; theory, diction; Norman Singer, exec. dir. and dean. U. S. prem. of Mozart's "Thamos, King of Egypt" will be given by Fest. Orch., double chorus, soloists and narrator. Aaron Copland's 60th birthday to be marked by perfs. of his works. Darius Milhaud, composer-in-residence, will conduct program of his works; Hans Hotter, baritone, Eugene Istomin, pianist, and Hungarian Quartet among guest artists. **Boulder:** U. OF COLORADO, Coll. of Music, first term, June 17-July 22; second term, July 25-Aug. 26, vocal repertoire and ped., opera and operetta, opera workshop, mus. hist. and lit., refresher courses for teachers and performers, mus. ed. **Colorado Springs:** COLORADO COLL., June 20-Aug. 12; musicology, music ed., and practical music courses. **Denver:** U. OF DENVER, July 11-22, mus. ed. workshop, Roger Dexter Fee, coordinator; given in coop. with Amer. Inst. of Mus. Ed.

CONNECTICUT

Hartford: HARTT COLL. OF MUSIC OF THE U. OF HARTFORD, June 27-July 29, grad. and undergrad. courses, in strings, perc., elem. school principles, Senior and Junior High School principles, music ed., music bibliography, analysis of modern music, conducting. **Norfolk:** YALE U. SUMMER SCHOOL OF MUSIC, June 20-Aug. 12, theory and ensemble performance; Keith L. Wilson, director.

DISTRICT OF COLUMBIA

Washington, JAMES REISTRUP, June 20-July 30, piano, theory, composition.

HAWAII

Honolulu: U. OF HAWAII, June 20-July 29, mus. of Far East, Pacific and Asian mus. in ed., Korean dance and mus., Japanese dance and mus., Hawaiian chant, semantics of mus.; Post-Session, Aug. 15-26, Band Workshop, Clinic.

IDAHO

Moscow: U. OF IDAHO, Department of Music, June 13-Aug. 5, also sixth annual Inland Empire Summer Music Fest., of 4 or 5 concerts, July 25-Aug. 2. Hall M. Macklin, head, Dept. of Music.

ILLINOIS

Carbondale: SOUTHERN ILLINOIS U., June 20-Aug. 12, applied music; theory; composition; music education; opera workshop; choral and instrum. ensembles. **Chicago:** AMERICAN CONSERVATORY OF MUSIC, June 20-July 30, CHICAGO CONSERVATORY, June 20-July 30, music, drama, ballet, CHICAGO MUSICAL COLLEGE OF ROOSEVELT U., June 27-Aug. 5, graduate and under-grad. studies. COSMOPOLITAN SCHOOL OF MUSIC, July 5-Aug. 13, private instruction in all fields of music, also Degree courses. DE PAUL UNIVERSITY, June 27-Aug. 4, applied music; church music; comp.; music hist.; music ed.; ensemble; theory. Choral Workshop,under direction of James Welch, June 12 through 18, includes choral direction, methods, techniques; voice prod.; sacred and secular choral repertoire. CECILE DE HORVATH, June and July, artistic piano playing. NORTH PARK COLL., June 30-Aug. 12, introduction to music; piano, organ, voice violin, 'cello, clarinet, trumpet, percussion. Wayne H. Balch, chairman, Division of Fine Arts. **De Kalb:** NORTHERN ILLINOIS U., summer music camps for high school and junior H. S. students, first session, band, June 19-July 3; second session, chorus and orchestra, July 10-24. **Evanston:** NORTHWESTERN U., School of Music, June 26-July 30, National High School Institute, private instruction; classes in mus. theory and hist., chorus, orch., band; summer session, June 21-July 30, study for degree candidates and special students; choral and instr. ensembles; Maurine Timmerman, guest teacher in elem. ed. courses. **Kankakee:** OLIVET NAZARENE COLLEGE, June 6-July 29, piano, voice, theory, elem. conducting. **Lake Forest:** LAKE FOREST COLL., June 20-Aug. 2, music for elem. teacher, music lit. and apprec., and H. S. Chorus. Arnold Thomas, Ruth Thomas and Ann Bowen. **Urbana:** U. OF ILLINOIS, School of Music, June 20-Aug. 13, Music in sec-school, music ed., public school instru. music, string pedagogy, class piano and piano pedagogy, advanced choral techniques, advanced orch. cond., summer session chorus, orchestra, ensembles and concert series, composition, theory, instrumentation, contemp. music; research pro-seminar with Dragon Plamenac; Norman Farrow, baritone, artist-in-residence and visiting prof. for summer school. **Peoria:** BRADLEY U. First term, June 13-July 18. Second term July 18-Aug. 20. Language diction, applied lessons in all instrums., classes in mus. apprec., hist., elem. harm. for non-music majors, piano class, elem. conducting, adminis. Piano teachers' workshop, presented by Francis Clark People, July 14.

INDIANA

Bloomington: INDIANA U., School of Music, June 15-Aug. 12, music ed., performance and academic studies. **Notre Dame:** ST. MARY'S COLL., June 27-Aug. 5, music literature, 3 seminar hrs.; music theory, 3 hrs.; composition, 3 hrs.

IOWA

Dubuque: CLARKE COLL., June 26-Aug. 1, piano, voice, counterpoint.

KANSAS

Lawrence: UNIVERSITY OF KANSAS, June 9 to Aug. 6, applied music, theory, music ed., music hist.

KENTUCKY

Berea: BEREA COLL., June 13-Aug. 6, music apprec., private instr. in piano and voice.
Richmond: FOSTER MUSIC CAMP, for H. S. students, June 19-July 16.

LOUISIANA

Baton Rouge: LOUISIANA STATE U., June 20-July 1, Music Education Work; June 19-25, High School Vocal-Choral Clinic; June 20-July 2, Summer Band Corp.

MAINE

Camden: SUMMER HARP COLONY OF AMERICA, June to end of September, harp instruction and concerts. Carlos Salzedo, director. **Springvale:** BERKLEY SUMMER MUSIC SCHOOL, July 4-Aug. 13, strings, flute, clarinet, piano, organ, voice, and art. Marion K. and Harold Berkley, directors.

MARYLAND

Baltimore: PEABODY CONSERVATORY OF MUSIC, June 20-July 29, Degree courses.
College Park: U. OF MARYLAND, Music Department, July 5-15, Third Annual Workshops in Band, Chorus, and String Ensemble; band workshop under direction of James Neilson, of Oklahoma City Univ.; choral workshop under Dr. Elaine Brown; String Ensemble cond. by Joel Berman, ass't. prof. of mus.; summer session, June 27-Aug. 5, mus. ed., hist. and lit.

MASSACHUSETTS

Boston: BERKLEE SCHOOL OF MUSIC, July 11-Aug. 25; Clinic in Modern Music; arr. and comp., improvising, jazz workshop, big band ensemble, modern chord progression, ear training, private instr. coaching; for H. S. and coll. students, teachers, both men and women. BOSTON U., School of Fine and Applied Arts, 1st session, May 31-July 9; 2nd session, July 11-Aug. 20, music theory, history and literature, music ed., church music, applied music pedagogy. **Lenox:** BERKSHIRE MUSIC CENTER, July 3-Aug. 14. Dept. of Instrumental Music (orch. cond., orch. playing, chamber music); Dept. of Choral Music; Dept. of Composition; Opera Dept.; Dept. of Listening and Analysis. SCHOOL OF JAZZ: Aug. 14-Sept. 2, workshop in jazz performance; faculty includes Gunther Schuller, Percy Heath, Milt Jackson and George Russell; John Lewis, dir. of the school, and Jule Foster, dean. **Paxton:** ANNA MARIA COLL., June 28-Aug. 9, Survey of Piano Literature II, Form and Analysis II, Applied Piano. **Waltham:** BRANDEIS U. June 27-Aug. 5. Institute in Music, courses in ensemble perf., masterworks of cham. mus., and composition seminar.

MICHIGAN

East Lansing: MICHIGAN STATE UNIVERSITY, grad. and undergrad. work, June 21-July 26, 5-week session; June 21-Aug. 30, 10-week session; Fine Arts Festival, July 18-21, seminars and workshops in music, dance and other arts; Robert Shaw, conductor, among artists in residence for festival.
Interlochen: NATIONAL MUSIC CAMP, 33rd season, June 26-Aug. 22; symph. orch., band, choir, ensembles, operetta, oratorio, composition, theory, cond., private lessons; also courses in electronics, art, speech, and dance; Junior, Intermed., H. S. and Univ. Divisions; Elementary School Music Workshop, Univ. Div., July 4-16; Post-Season Conferences, Aug. 23-30; Meeting of MENC National Board and Presidents of Fed. State Associations, Aug. 24-26.

MINNESOTA

Minneapolis: U. OF MINNESOTA, music and music ed.; first term, June 13-July 16; second term, July 18-Aug. 20; grad. and undergrad. courses, adv. study, prof. institutes, workshops.

MONTANA

Billings: EASTERN MONTANA COLL., June 13-Aug. 12, music theory, apprec., lit.; chorus; music. ed.; private instruction.

NEBRASKA

Holdrege: GWENDOLEN MARSH, June 21-25, Piano Workshop and Master Class.

NEW YORK

Glenora: GLENORA MUSIC AND ARTS FESTIVAL (on Seneca Lake, Upper New York State), July 29-Aug. 7, concert performances. **Houghton:** HOUGHTON COLL., Second Semester, which began Feb. 5, extends to May 25 and includes a "Music Festival of Living Composers," May 3-6 and instruction in applied music: piano, organ, voice, etc. **Diamond Point (Lake George):** ADIRONDACK STUDIO OF SONG, July 1-Sept. 1, for singers; pre-professional (ages 14-19) and professional (ages 20 and above) training; private and class lessons; weekly performances of operas and light operas in new theatre on campus; Donald W. Johnston, dir.; Paul Fink, of Philadelphia, ass't. dir. **New York City:** MAXINE DORELLE, July through September, voice, opera, popular and classical song repertoire, diction and stage department. MAY ETTS, July 11-15, Piano Teachers Workshop. CAROLINE BEESON FRY (White Plains), June 15-July 27, voice, teachers' and conductors' class, song interpretation, opera, and lieder classes, sight reading. EDWIN HUGHES, July 4-30, summer master class for pianists and teachers. ALTON JONES, July 3-Aug. 13, summer master class for pianists. MANHATTAN SCHOOL OF MUSIC, June 6-July 29. applied mus., composition, ear training, theory, opera, music ed. NEW YORK COLLEGE OF MUSIC, June 20-July 29, members of winter faculty will teach indiv. lessons and gen. courses within Bachelor of Music program; Leslie Hodgson, summer school dir., with Dr. Fredrick Kurzweil, Dean, associate. ROSE RAYMOND, July 5-9, workshop for piano teachers and pianists. **Potsdam:** STATE U., Coll. of Music, July 5-Aug. 12; master voice class by Pino Garzolini, of Trieste and Salzburg Mozarteum. **Purchase:** PIUS X SUMMER SCHOOL OF LITURGICAL MUSIC, July 5-Aug. 12, liturg. singing, music lit., theory, piano accomp., choir technique, sight reading, mus. dictation, 16th Cent. counterpoint, organ accompan.; private lessons in piano, voice, organ, string and wind instrums.; July 5-22, Seminar, when Dom Joseph Gajard, OSB, choirmaster of Solesmes, will lead master classes for advanced students of Gregorian chant. **Rochester:** EASTMAN SCHOOL OF MUSIC OF THE U. OF ROCHESTER, June 29-Aug. 5. Courses incl. a new Piano Teachers' Institute, with Dr. Merle Montgomery as guest teacher and members of Eastman faculty; and a course for saxophonists with Sigurd Rascher as director and recitalist; qualified H. S. Juniors are again being admitted to college level studies in summer session, and may thus complete work for B. Mus. degree in 3 years after grad. from H. S. **Syracuse:** SYRACUSE U., School of Music, July 5-Aug. 12, music ed., theory, organ, piano, voice, wind instrs., chorus and band; Organ Festival and Round Table Conference, July 18-22, with André Marchal in lecture-recitals.

NEVADA

Lake Tahoe: LAKE TAHOE MUSIC CAMP, Aug. 7-20, band, choir, symph. orch.; John L. Carrico, director, c/o Univ. of Nevada, Reno.

NORTH CAROLINA

Boone: APPALACHIAN STATE TEACHERS COLL., mus. ed. workshop, June 20-July 1, Ormay Welch, coordinator; held in cooperation with Amer. Inst. of Mus. Ed. **Brevard:** TRANSYLVANIA MUSIC CAMP, of Brevard Music Center, June 24-Aug. 7, complete curriculum in orchestra, band, chorus, ensemble music, theory; and private lessons in orch. and band instrs.; James Christian Pohl, director. **Cullowhee:** SUMMER MUSIC CAMP, Dr. Richard Renfro, Western Carolina College, dir.; June 12-25, for students 13-20 years of age, band, chorus, piano, strings. **Salisbury:** CATAWBA COLL., June 13-24, elementary school music courses.

OHIO

Berea: BALDWIN-WALLACE CONSERVATORY OF MUSIC, June 20 to August, lessons in all kinds of applied music. **Cincinnati:** COLLEGE-CONSERVATORY OF MUSIC OF CINCINNATI, June 20-July 23, applied and theoretical music, grad. and undergrad.; radio-television education courses. **Cleveland:** CLEVELAND INSTITUTE OF MUSIC, June 27-Aug. 6, opera, church music, and ensemble workshops; bachelor and master of music degree courses; piano pedagogy, spec. classes in piano lit., functional piano, orch. and choral conducting. **Springfield:** WITTENBERG U., School of Music, June 13-July 16, theory, church music, piano, voice, organ, string, woodwind and brass instruments.

OKLAHOMA

Stillwater: OKLAHOMA STATE U., May 30-June 3, Elem. Mus. Ed. Workshop; June 20-24, Secondary Mus. Ed. Workshop (Vocal), June 22-25, Instrum. Mus. Ed. Workshop (Band).

OREGON

Eugene: U. OF OREGON, School of Music, June 20-Aug. 12, courses leading to bachelor's and master's degrees, and D. Ed. with major in mus. ed.; High School Music Camp, Band Session, June 19-July 1; Orch. and chorus Session, July 3-15.

PENNSYLVANIA

Indiana: INDIANA STATE COLL., June 6-Aug. 26, music hist., I and II; orchestration, counterpoint, theory, instrum. methods, voice workshop. **Philadelphia:** COMBS COLL. OF MUSIC, June 20-Aug. 20, degree and diploma courses, music therapy, music ed., applied music. PHILADELPHIA CONSERVATORY OF MUSIC, June 20-July 30, instrumental and voice instruction.

SOUTH CAROLINA

Greenwood: LANDER COLL., June 6-July 11, music apprec., music for the elem. school child. **Rock Hill:** WINTHROP COLL., June 13-July 27, piano, voice, music appreciation.

SOUTH DAKOTA

Aberdeen: NORTHERN STATE TEACHERS COLL., Music Dept., June 13-24, music workshop: marching band techniques. **Yankton:** YANKTON COLL., June 7-July 9, elementary music ed., hist. and apprec.

TENNESSEE

Chattanooga: SEWANEE SUMMER MUSIC CENTER, June 12-July 17, on campus of University of the South; limited to 100 students of high school and college age; orchestra, ensemble playing, chamber music, sight reading, theory, sight-singing, ear-training, composition, music background, methods of practice; private and group instruction; pianists are urged to study an orch. instrument also; Dr. Julius Hegyi, director.

TEXAS

Fort Worth: SOUTHWESTERN BAPTIST SEMINARY, School of Church Music, May 23-June 17; June 20-July 15, Ministry of Music, music hist., conducting, church music ed., theory, organ, piano, voice, summer choir. **Houston:** SOLON ALBERTI, SUMMER VOICE WORKSHOP, under sponsorship of Ruthabel Rockman June 16, 17; teachers' Workshop, June 6-10; private singing lessons, June 11-17.

UTAH

Salt Lake City: U. OF UTAH, Voice Workshop for Teachers and Students, Solon Alberti, dir., Aug. 8-12; private, singing lessons, July 26-Aug. 5.

MAY ETTS
1960 WORKSHOPS
Principles of Maier Technic
and
Fresh Perspectives for
Piano Teachers
July 11 - 15
NEW YORK CITY
August 1 - 5
East Texas State College
For complete information write:
Secretary, May Etts 1960 Workshops
850 Seventh Avenue • New York 19

VERMONT

Adamant: SUMMER MUSIC SCHOOL, Aug. 1-27, physio-manual problems of piano playing, Edwine Behre Mus. Doc., director. **Burlington:** U. OF VERMONT, July 3-30, summer music session for high school students, orchestra, band, chorus, vocal and instrum. ensembles, band and orch. instrum., piano, organ, voice, theory. **Marlboro:** MARLBORO MUSIC SCHOOL AND FESTIVAL, June 26-Aug. 10, chamber music instruction and performance, Rudolf Serkin, artistic director; Pablo Casals, guest artist-teacher for 1960 session.

VIRGINIA

Petersburg: VIRGINIA STATE COLL., July 5-Aug. 12, Choral and Instrumental Music Workshop. Institute for High School Music Students, July 12-Aug. 5.

WISCONSIN

LaCrosse: WISCONSIN STATE COLL., June 20-Aug. 12, sight reading, ear training, chorus, music apprec., music ed. for grade schools, choral techniques, background in American music; Fine Art Workshop. **Madison:** U. OF WISCONSIN, June 20-Aug. 13, school band and music in elem. schools (first 4 weeks); high school chorus (second 4-week sessions); advanced conducting.

CANADA

Toronto: ROYAL CONSERVATORY OF MUSIC, Boyd Neel, dean; Ettore Mazzoleni, princ.; July 2-22, teachers' courses, master classes, sacred music, opera workshop.

Chicago Musical College
OF ROOSEVELT UNIVERSITY

Six-Week Summer Session
June 27 - August 5, 1960

A program of undergraduate and graduate studies in History, Literature, Theory, Composition, Music Education, and Applied Music.

INSTRUMENTAL WORKSHOP
For Teachers and Advanced Students

A six-week study of the techniques, materials, and problems of group instruction in Strings, Brasses, Woodwinds, and Percussions, especially planned for teachers and advanced students.

IN RESIDENCE THIS SUMMER

Saul Dorfman
Rudolph Ganz
Morris Gomberg
Victor Hardt
Karel Jirak
Robert Long
Paul Pisk
Robert Reuter
Harvey Ringel
and others

Write for Summer bulletin
APPLY EARLY
430 South Michigan Ave., Chicago 5, Illinois • WAbash 2-3580

METROPOLITAN OPERA

Andrea Chenier, March 5, E—Giordano's opera about the poet who lost his life in the French Revolution was sung for the first time in the present season. It was staged with the handsome and effective sets used when it was restored about five years previously. In general, it is a colorful and an impressive production in many of its aspects. It offers many solo opportunities for the principal singers.

Zinka Milanov returned to the role of Maddalena, high-bred daughter of the Countess de Coigny, who loves the poet and is sought by Gérard, the former butler become a power in the Tribunal. Her singing had some excellent moments and others that were less rewarding; she filled the role adequately from a dramatic point of view.

Carlo Bergonzi was heard as Chenier for the first time here—an impersonation that had much beauty vocally; he created a fine figure as the idealistic lover.

Ettore Bastianini was another newcomer as Gérard—his splendid and sonorous voice sounding in much better estate than on some previous occasions this season. His singing of the famous soliloquy, "Nemico della patria," had power and weight.

Associated artists who fulfilled their roles capably in a large cast were Belan Amperan, Martha Lipton, Margaret Roggero, George Cehanovsky, Gabor Carelli, Ezio Elagello, Alessio De Paolis, Norman Scott, Osie Hawkins, Frank Valentino, Calvin Marsh and others. The colorful costuming and dramatic action of a large cast added much to the impact of the dramatic work.

Fausto Cleva, a veteran at conducting works such as this, gave full-measured lyricism and plenty of drama to the Giordano score. The chorus sang its episodes with a good deal of vigor.

R. K.

NEW YORK OPERA AND CONCERT BEAT

Parsifal, March 21, E—The season's first "Parsifal" was offered to a capacity house at the Metropolitan, after an absence of one season, with Karl Liebl, Jerome Hines, Hermann Uhde in the important male roles, and Martha Moedl as Kundry.

As "Parsifal" the small-figured Liebl was not impressive, but as the evening progressed his stature as a singer was evident. As always, Jerome Hines was majestic and powerful in his portrayal of Gurnemanz. Uhde was an excellent Amfortas. Moedl was competent and dramatically correct as Kundry. The rest of the cast, including the gifted Belen Amparan as the Voice, assisted ably in presenting this last of Wagner's works.

As for the staging and costuming, much was left to be desired. The staging, a departure from the old sets, detracts from the intimacy of this sacred work. The costuming was somewhat drab, too.

Honors for the evening go to Erich Leinsdorf, whose conducting was, on the whole, the best feature of the occasion.

M. W.

Aida with Lisitsian as Amonasro, March 3, E—Pavel Lisitsian, leading baritone from the Bolshoi Opera, made his Metropolitan Opera debut singing, in Russian, the role of Amonasro. The plaudits heaped upon the baritone earlier this season when he made an auspicious New York debut at Carnegie Hall made this debut one of the most eagerly awaited events of the current opera season, and the crowd that braved the worst snowstorm of the year was not disappointed. Singing and acting with authority, Mr. Lisitsian took complete command of the part. He has excellent vocal production and he used his light-textured voice effectively in the solo portions and the big ensembles.

Fausto Cleva conducted. The cast also included Antonietta Stella, Giulietta Simionato, Kurt Baum, Nicolo Moscona and Louis Sgarro in other major roles.

M. R.

OTHER PERFORMANCES

On March 12 **Salvatore Baccaloni** (who sang Fra Melitone) and **Frank Valentino** were honored for their 29-year association with the Metropolitan in the intermission of "La Forza del Destino" (matinee), with **Renata Tebaldi, Richard Tucker** and **Jerome Hines** heading the cast. In "Simon Boccanegra" on March 15, **Frank Guarrera** appeared for the first time in the title role and **Renata Tebaldi** took over the role of Amelia with splendid results. **Leonie Rysanek** sang the Marschallin in "Rosenkavalier" for the first time with the company on March 17. **Piero Cappuccilli** was heard for the first time with the company as Germont in "Traviata" on March 27. **Martin Rich** conducted "Don Giovanni" on March 28, with **Jerome Hines** singing the title role for the initial time this season, as did **Jan Peerce** in the case of Don Ottavio.

Another change in the cast of "Boccanegra" on March 25 brought **Zinka Milanov** as Amelia and **Carlo Bergonzi** as Adorno.

A gala evening was the performance of "Faust" on March 13, when **Nadine Conner** took leave of the company after 19 years, singing Marguerite, and was feted by the audience as tribute was paid to her by **Rudolf Bing.**

Martha Moedl took over the role of Brünnhilde in "Die Walküre" on March 7. **Paul Franke** was heard as Jaquino in "Fidelio" on March 16.

Juilliard students Ellen Berse, as Marie Louise, William Whitesides in the title role, and Marnell Higley as Ilka, in the U.S. premiere of Zoltán Kodály's "Háry János," presented by the Juilliard Opera Theater on March 18, 19 and 20.

KODALY OPERA IN U. S. PREMIERE

Kodály's "Háry János," March 18, E—The orchestral suite from Kodály's "Háry János" is so well-known that more than ordinary curiosity has been evinced about the complete work. Some 34 years after the opera's premiere in Budapest, the vigorous Juilliard opera people offered the first American staging of this folkloristic piece.

Quickly, let it be noted, "Háry János" is not an opera; it is a theatre piece, backgrounded by music; the talk's the thing. And thus the question: does prose wit plus a vaudeville plot defeat operatic purpose? The answer is: yes, when the humor and dialogue are the prime elements and the music merely decorative.

Kodály's work is set in the form of a prologue and epilogue (in which Háry János begins and ends his tale), and in between are four adventures. In these, the episodes dealing with the Viennese clock and the defeat of Napoleon are technically powerful. However, the half-dozen sections which comprise the orchestral suite are merely aural hinges in the opera; they offer no surprise. All of it fits very well, and does so even better when it exists apart orchestrally, and does not support stage action.

Not that the production was unenjoyable. But one is certain "Háry János" would be somewhat dull if it did not have the benefit of an illuminating, spitting-bright presentation.

The Juilliard staff of Frederic Cohen, Elsa Kahl, Hermann Markard, Thomas De Gaetani, and Maida Burr joined in planning an entrancing display of staging, costuming, lighting, and styling that was truly magnificent. Their ideas were irresistible, and these carried the featherweight plot; at best, as dated as the hack points of "Fledermaus."

The singing portions are sparse; these were well-accomplished, the Juilliard students know their stage manners. In this respect, Ronald Freed, as the Count from Napoleon's court, was outstanding. The orchestra played with spirit, and Frederic Waldman kept matters under thorough conductorial control.

A. C.

CARNEGIE HALL

Gladys Stein, pianist, Feb. 9, E—A most unusual piano program was given by Miss Stein, consisting of the three posthumous sonatas of Schubert. This weighty fare revealed that she is a performer of power, who commands considerable color and scope of expression. If her playing was not perfect in all details, the young pianist conveyed the spirit of these works, in which the composer fills the classical sonata form with many highly individual details of lyrical and dramatic speech. The reception by the audience was warm, but one would have liked to hear Miss Stein as well in works of contrasted idiom. D. J.

New York Philharmonic, Paul Hindemith, guest conductor, **Aldo Parisot,** 'cellist, Feb. 27, E—Hindemith is one of the giants of today's musical world. He has long been a highly respected composer, a profound theorist, a much sought after teacher, and an almost legendary instrumentalist. It is to be expected that as a conductor he would bring us a musical conception of the highest order, and he did. It is true that the Philharmonic does play with greater precision under conductors it knows better. But this detracted very little, if at all, from the musical values of the evening.

Hindemith's program presented the Overture to "Medea," his own Concerto for 'Cello and Orchestra, and Bruckner's Seventh Symphony. In general, he stressed the melodic values wherever possible. His conception of Bruckner is very broad and majestic, and he comes as close as anyone to making that prolix master palatable to American audiences.

Aldo Parisot, the soloist in the concerto, proved to be close to an ideal choice. He plays with great accuracy and a fine tone, never forced but always ample, and a technical ability which enables him to convey the musical values of the many difficult passages.

In the intermission Mr. Hindemith was presented with a scroll enrolling him as an Honorary member of the Philharmonic. C. E. R.

Daniel Shafran, 'cellist, Feb. 28, E—Any possible doubt that, because of good orchestral support in his earlier appearance, Daniel Shafran might not be quite the 'cellist he appeared to be, was dispelled with finality by this impressive hearing. Opening the progrow with Brahms' Sonata in F major, Op. 99, his attack was secure and definite, his tone sumptuous and expressive, his interpretation one of discerning breadth. Especially striking was his clearly defined articulation in passages of the Allegro appassionato so often blurred by excessive slurring. The Sonata in D minor, Op. 40, of Shostakovich, a rather lengthy statement of limited interest, did afford the soloist certain opportunities to display his exceptional technique. The 'cellist's agility also served him admirably in the Schubert A Minor Sonata, a piece that is certainly not one of the composer's most significant, but nevertheless has a quality of charm and grace that was fully conveyed.

The program closed with three exhibitions of Spanish fireworks, Ravel's "Habanera," the *con sordino* "Spanish Dance" of Granados, and a rather spectacular arrangement of Falla's "Fire Dance." In these pieces, as well as in more sedate settings of the Brahms and Schubert, Mr. Shafran revealed a nearly incredible tonal opulence in pizzicato. His right hand technique is phenomenally well developed, and one again noticed the unusual degree of wrist flexibility (his fingers rest almost idly on the bow) that seems to contribute most to his facility in this area. The accompanist was Lydia Pechersakaya, a skilled and ardent pianist whose playing was always good, but sometimes too loud. E. L. S.

Galina Vishnevskaya, soprano, Feb. 29, E—Mme. Vishnevskaya, a leading soprano of the Bolshoi Theatre, proved in her recital that she is one of the great singers of our day. A beautiful voice under complete control permitted the singer to color her songs at will. There was never an attack that was not prepared, never a tone that was not sensed in advance. All this without disturbance to sincere and deep emotional projection. At times a slight reedy quality appeared in the upper voice, but the reviewer was unable to judge whether it was interpretive or a slight vocal defect. The program, with one exception—the aria "Pace, pace, mio Dio" from Verdi's "La Forza del Destino"—was sung in Russian. The superb accompanist was Alexander Dedukhin. B. C.

National Orchestral Association, John Barnett, musical director, with **Michael Rabin,** violinist, March 1, E—Among the assets of this orchestra are an agile string section and a brass choir as robust as any you are likely to hear. Put them together in two such works as William Schuman's "American Festival Overture" and Elgar's "Enigma Variations," and you have music played with high spirit and considerable finesse. But bring to the occasion a violinist the like of Michael Rabin, performing the Beethoven Concerto, and from the moment he draws his first down-bow, you'll hardly give the orchestra another thought, so rapt will be your attention to this superb instrumentalist. His tone is expansive and vibrant, his high notes of well nigh incredible purity. He sounds young only in his freshness and optimism; he is not the least afraid to emote, but his sentiments have no touch of introversion or over-refinement. He revels in the Beethoven primarily as a violinistic expression—and what expression he achieves! He is truly a joyous player, a musician leaning to action rather than reflection, whose music radiates a health and strength which cannot but communicate to every one of his hearers. S. F.

New York Philharmonic, Leopold Stokowski conducting, March 5, E—The program which Stokowski chose for his first guest appearance of this season with the New York Philharmonic was typical of the programs he used to present both with our orchestra and with the Philadelphians. It paid romantic honor to music of the past (Handel's "Water Music" arranged by the conductor, and Mozart's G Minor Symphony, K. 550) and it presented some contemporary music (the first New York hearing of Amirov's "Azerbaijan" symphonic suite, and Shostakovich's First Symphony).

Stokowski has been a great proponent of bringing the full resources of the modern orchestra to bear on music of the baroque era. Present-day opinion is that such music is better left alone and played in its original state, and indeed both his version of the "Water Music" and his interpretation of the Mozart symphony seemed a bit dated in approach. He was on much firmer ground with the two Russian numbers. Since he is unquestionably a master conductor, the orchestra played magnificently for him. The Amirov work suggested the pseudo-oriental and sounded like diluted Rimsky-Korsakov. C. E. R.

The Lamoureux Orchestra, Igor Markevitch, conductor, March 9, E—Touring America for the first time, this orchestra played an all-French program with the crispness and *élan* associated with its well-known recordings. Founded in 1881, the famous ensemble is a cooperative venture—made up of musicians who are also members of other French musical units. The players themselves chose Markevitch as conductor, and he has been at its head since 1956.

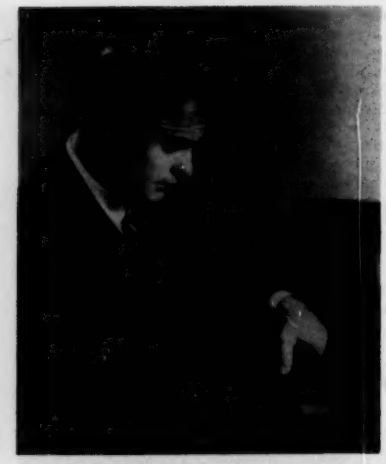
FRANCIS POULENC, *composer, and* DENISE DUVAL, *French soprano, appeared in joint recitals in New York and at the Fine Arts Club of Chicago. The French composer's one-act lyric tragedy, "Le Voix Humaine" was produced in both cities with Mme. Duval in the title role.*

The program was mostly virtuoso: with the exception of Gounod's classical little Symphony No. 2, it was composed of Messiaen's "Hymne," Ravel's "Daphnis and Chloe" Suite No. 2 and the Berlioz "Symphonie Fantastique."

As with so much French art, the style is the thing here. The Lamoureux does not play with the lusty tone and searching intensity that our big orchestras do. They are more concerned with putting a fine lacquer on the music, giving it clarity, an airy sparkle and, where necessary, delicacy of sentiment. This is fine for patrons who like their music elegant, and from the ovation given the ensemble at its debut, it can be guessed the number is legion. The orchestra obliged with an encore, Bizet's "Farandole" from "L'Arlésienne." E. L. S.

New York Philharmonic, Fritz Reiner conducting, March 10, E—The noted director of the Chicago Symphony Orchestra gave a program of Kodaly, Bartok and Brahms in his first appearance with the Philharmonic since 1943.

Kodaly and Bartok make an interesting comparison: both were much absorbed in the pursuit and study of Hungarian folk music, but Kodaly is a figure of local and national interest, whereas Bartok, developing from the same roots, stretched farther and gained a wider in-



ROBERT MUELLER *gave a recital on March 9 in Town Hall, his first New York appearance in over two years.*

fluence and significance. Kodaly's Variations on a Hungarian Folksong, "The Peacock," first performed in 1939, tend to be lengthy but at the same time contain music of great richness. The orchestra conveyed a convincing interpretation which was not always accurate in details.

Bartok's Suite from the pantomime, "The Miraculous Mandarin" is a powerful study in the grotesque, which is almost recognizable without its program as the music of evil and allurement. Mr. Reiner has been associated with this work for many years and gave an American performance of it as early as 1927; he imbues the music with the thrill of basic, elemental forces.

The program ended with a tranquil rendering of Brahms' mellow Second Symphony. There were slight tempo difficulties at the opening of the Finale, but the music took a leisurely course to the exultant conclusion. P. D.

The National Symphony Orchestra, Howard Mitchell, conductor, **Benno Moiseiwitsch,** pianist, March 14, E—The Washingtonians took a brave plunge into contemporary music and came up with two contrasting works.

The first of these was Karl Holler's "Sweelinck" Variations, composed in 1951 but generously enwrapped in 19th century chromaticism and badly in need, I thought, of a little acid to cut through its blandnesses.

The second was Paul Fetler's "Contrasts for Orchestra," commissioned by the Minneapolis Symphony in the American Music Center Commissioning Series under a grant from the Ford Foundation. It is an individual work, a kaleidoscopic experiment in percussive effects, sometimes amusing, and creditably consistent in its viewpoint.

Moiseiwitsch appeared in the final half of the program as soloist in the Beethoven "Emperor" Concerto—a performance which seemed a trifle stiff in execution, though the musical intellect behind it was unmistakable. The Orchestra was in good form, and while perhaps lacking the last degree of subtlety, its results speak well for Mr. Mitchell's leadership. S. F.

N. Y. Philharmonic, Fritz Reiner, conductor, **Rudolf Serkin,** pianist, March 19, E—Although Béla Bartók's First Piano Concerto was written more than 30 years ago, this program saw its first performance by the New York philharmonic; and what a marvelous premiere it was! Since Dr. Reiner has been a champion of the work since its composition, it was no surprise that he should be on the podium on this occasion. The name of Rudolf Serkin, however, is associated in most listeners' minds with the music of Mozart, Beethoven and Bach, and it might be wondered how he would fare in the modern, deliberately percussive idiom of this work.

The answer is that he fared splendidly. How this concerto might sound in other hands is difficult to say (there is not even one recording available), but it is hard to imagine a better performance than this one, which was brilliant, exciting and, especially in the fascinating second movement, deeply moving. Most satisfying of all was Mr. Serkin's conclusive demonstration that it is possible to play the piano percussively, powerfully, even violently, without producing sounds that are painful and ugly. Perhaps the secret lies in the artist's precise and careful control of dynamics. A great deal has been said, in connection with romantic music, about the wide variety of dynamic levels that can be found between *piano* and *pianissimo;* in this case, there seemed to be an equally great variety between *forte* and *fortissimo.* Now that this neglected work has found such an exciting interpretation in the Reiner-Serkin collaboration, it is hoped that music lovers will be given a chance to become better acquainted with it. Certainly it deserves a place in the recorded repertoire.

In the purely orchestral part of the program, Dr. Reiner led the orchestra in soundly-conceived and satisfyingly-executed performances of Stravinsky's "Baiser de la Fée" and the Moussorgsky-Ravel "Pictures at an Exhibition." The men of the Philharmonic appear to be giving their best for this conductor; and their best can be very good. It all added up to an evening of fine music-making. M. R.

Little Orchestra Society, Thomas Scherman, musical director; soloists and Choral Art Society, **William Jonson** director; March 21, E—This concert hearing of Berlioz's opera "Beatrice and Benedict" was said to be the first in the U. S. The arias and concerted numbers were sung in French, and the spoken text was replaced by an English narrative written by Arnold Sundgaard and delivered with animation by Robert Goss, baritone, who also sang the role of Somorone. The two-act libretto by the composer uses only some of the motives from Shakespeare's "Much Ado about Nothing," and in fact the plot emerges as a playful contest of wits on the subject of love by Beatrice and the inveterate bachelor Benedict, and another couple Hero and Claudio. Further episodes consist of choral scenes proclaiming the victories of the people of Messina against an enemy and hailing the approaching marriage of the chief pair.

Berlioz's last opera is more a delicious, intriguing bit of caviar than a very substantial repast. Of the soloists, Michel Senechal, a new French lyric tenor, as Benedict, scored with his command of the vocal style of the work in his chief aria "Ah! je vais aimer" and in concerted numbers. Irene Jordan, American soprano, as Beatrice, showed vocal clarity and spirit and won applause especially for her aria "Dieu! que viens-je d'entendre." Adele Addison, clear-voiced lyric soprano, as Hero, and Madelyn Vose, mezzo, as Ursule, made a particularly fine effect with their beguiling duet, "Vous soupirez, Madame," a notturno passage of great atmospheric beauty which closes Act I. Hugh Thompson, baritone, as Claudio, and Jan Rubes, bass, as Don Pedro, did well with their less extensive roles. The chorus sang creditably, and the orchestra, after a somewhat heavy start in the overture, provided many moments of delightful playing under Mr. Scherman's alert baton. The large audience was extremely responsive to the work. R. K.

Eugene List, pianist: March 22, E—The main works in this program, in which Mr. List celebrated the twenty-fifth anniversary of his debut, were Beethoven's "Appassionata," Chopin's Andante Spianato et Grande Polonaise Brillante, and Schumann's Sonata in G minor, Op. 22. Of these works, the pianist seemed most comfortable in the Chopin. The Beethoven had pace but not the greatest clarity. In the Andante of the "Appassionata" as well as in the Andantino of the Schumann, the melodies were too forcibly prominent.

Mr. List's lyricism in the Chopin work was more convincing, and later in the evening especially his technique was scintillating.

Three pieces by Louis Moreau Gottschalk were delightfuly done and were seen to be advanced music for their time. Liszt's "Hungarian Rhapsody" No. 6 was resplendent with repeated notes, for the splendid execution of which Mr. List deserved his ovation. Bach's Toccata in C minor opened the program. P. D.

Baldwin-Wallace Concert Band, March 25, E—Following a week of touring schools and colleges in the East, the Baldwin-Wallace Concert Band, under the direction of Kenneth Snapp, gave a concert of familiar band music in Carnegie Hall. The band is composed of students from the Baldwin-Wallace Conservatory of Music in Berea, Ohio, and under the baton of Mr. Snapp played with vigor and zeal, to the delight of the impressively large audience which had gathered to hear it. The band personnel gave evidence of considerable skill and discipline and is certainly a credit to this fine institution. M. R.

Mme. Maria Kurenko

Eminent Soprano

will accept a limited number of students for:

VOICE • CONCERT REPERTOIRE • PROGRAM BUILDING

in Italian, French, German, Russian and American Song Literature.

Applications to: Mme. KURENKO, 118 W. 57th St., N.Y.C. Circle 5-5863

TOWN HALL

Clarion Concerts, Newell Jenkins, conductor: **Doris Yarick,** soprano, March 1, E—This final Clarion Concert of the season offered novelty of various kinds: Haydn's "Scena di Berenice" received its New York premiere, Giuseppe Cambini's Cantata "Andromaque" was given its first American hearing, and Doris Yarick made her New York debut replacing Elinor Ross at alarmingly short notice. Miss Yarick has a voice of clarity and distinction: she was understandably not always able to cope with the wide range demands made by the Haydn. Cambini's Cantata has some rich melodic portions and several musically impressive moments. It was disappointing to find that it had to be followed immediately by such a similar work as the Haydn.

"La Isla de las Calmas" by Fartein Valen, the Norwegian composer who died in 1952, was a welcome relief from eighteenth century music. The score is monotonous in general texture, concentrating instead on a generally pastoral mood, with one large climax which was very effectively handled. Haydn's Symphony in D minor, No. 80, was precise and amiable, and proved that the device of playing a tune in one key, stopping and playing it again in another, was still amusing enough to delight some Haydn devotees.

J. C. Bach's Overture to "Lucio Silla," although affected by trouble with the brass, was a most pleasing work and a worthy addition to the increasing number of performances this composer is receiving. P. D.

Andres Segovia, guitarist, March 4, E—The admirers of Segovia, young and old, left not a seat vacant in Town Hall when the master appeared there for his second recital of the season. The pieces he played, ranging from 16th century De Narvaez through Frescobaldi, Haydn, Mendelssohn, Villa-Iobos, Albeniz and Torroba, exerted all the magic fascination we have come to expect. Listening to Segovia is like stepping through the looking glass with Alice: small things become large, trivial things become important, pale things take on vivid color. The actual scene, so to speak, is minute, yet what vistas open up before us! A wonderful world of sound is Segovia's, and once heard it is never forgotten. S. F.

Symphony of the Air, Vytautus Marijosius conducting, **Andrius Kuprevicius,** piano, March 6, A—Mr. Kuprevicius, who recently appeared with the Cleveland Orchestra, gave convincing interpretations of Bartok's Third Piano Concerto and Rachmaninoff's Second Concerto. The serenity of the Bartok Concerto differentiates it sharply from the violence and rhythmic excitement of many of the earlier works. In effect, Bartok's last work (the Viola Concerto is assembled from sketches) this music has a withdrawn and, in the adagio, a mystical quality. This performance, efficient as it was, seemed to miss the spiritual dimension of the work, an element without which the music can be perplexing, if not dull. The Rachmaninoff Concerto received the conventional strong lyrical treatment. Andrius Kaprevicius, the soloist, although not always accurate, had a fine command of the rhetoric which was avidly accepted by his audience.

Julius Caidelis is done an injustice when his Scherzo from Symphony No. 4 is played by itself, as it was in its American premiere on this occasion. The movement does not possess the range necessary for an audience to come to terms with this unfamiliar composer, and his style is not resourceful enough to make an impact with this movement alone.

The concert opened with Bach's Suite No. 3 in D., for which a harpsichord was included in the orchestra P. D.

Ernest Ulmer, pianist, March 8, E—Mr. Ulmer, who had made his New York bow in 1954 in the same hall, included in this program some brilliant performances of modern music particularly. The list opened with three of Schubert's "Klaviertücke," done with a somewhat objective approach. But in Bartok's Sonata, 1926, his playing took on a quality of great power and forcefulness. The Mozart Sonata in D major, K. 576, was outlined with clarity and precision, if feeling was largely underplayed. Two "Novelettes" by Poulenc offered great lucidity, charm and a perky quality that was wholly delightful. The highest point of the evening came with Mr. Ulmer's playing of a group of five works by Debussy, including "Voiles" and "Feux d'Artifice," received by the audience with especial acclaim. T. R.

Robert Mueller, pianist, March 9, E—Each return visit to New York by this young pianist gives evidence of his increasing growth as a musician. Playing with fluency and taste, Mr. Mueller presented an interesting program, which consisted of Haydn's Sonata No. 48 in C Major, César Franck's Prelude, Chorale and Fugue, Beethoven's Sonata in A Flat Major, Op. 110, Boris Blacher's Sonata, Op. 39, and Villa-Lobos' "Bachianas Brasilieras" No. 4 for solo piano. Despite a slight confusion caused by a slip of memory in the Franck work, Mr. Mueller displayed a wide range of interpretive effect which adapted itself easily to the contrasting styles of the various works presented. The Blacher work was an interesting example of contemporary composition. M. R.

(Continued on page 35)

GLORIA ALLIANI, *soprano, and* WILLIAM DIARD, *tenor currently touring Canada under the management of United Concerts, Inc., of New York, recently appeared in Uranium City, a new mining town 400 miles from the Arctic Circle and won a tumultuous reception.*

PEABODY CONSERVATORY OF MUSIC

Peter Mennin, Director

The Peabody, oldest privately endowed school of music in the United States, with its distinguished faculty of artist-teachers, offers complete training in all branches of music.

Applied Music • Composition and Theory
Opera • Music Education • Church Music

Degrees offered:
Bachelor of Music, Master of Music
Certificate, Diploma

Academic affiliation with The Johns Hopkins University, Goucher and Loyola Colleges.

SUMMER SESSION — June 20 to July 29

Write for Catalog:
The Registrar: 19 East Mt. Vernon Place
Baltimore 2, Maryland

Member, National Association of Schools of Music, and Middle States Association of Colleges and Secondary Schools.

Columbia Artists Management, Inc.

113 WEST 57th STREET
NEW YORK 19, N. Y.
CIRCLE 7-6900

Personal Direction:
André Mertens

Lorenzo Alvary
Metropolitan, San Francisco
Teatro Colon, Paris Opera
BASSO

David Bar-Illan
Baldwin Piano
PIANIST

Leontyne Price
SOPRANO

Gerard Souzay
BARITONE

William Warfield
BARITONE

Personal Direction:
Judson, O'Neill & Judd

Phyllis Curtin
SOPRANO

Ray Dudley
Baldwin Piano
PIANIST

Eugene List
Steinway Piano
PIANIST

David Lloyd
Member of the Concert-Opera Group
TENOR

John McCollum
TENOR

Mary McMurray
MEZZO-SOPRANO

Eleanor Steber
Leading Soprano
Metropolitan Opera Assn.
SOPRANO

Whittemore & Lowe
Baldwin Piano
DUO-PIANISTS

Camilla Williams
SOPRANO

Personal Direction:
Schang, Doulens & Wright

Rudolf Firkusny
PIANIST

Carroll Glenn
VIOLINIST

Szymon Goldberg
VIOLINIST

Giorgio Tozzi
BASS-BARITONE

Personal Direction:
Kurt Weinhold

Walter Cassel
BARITONE

Johanna Martzy
VIOLINIST

Yehudi Menuhin
VIOLINIST

Leonard Pennario
PIANIST

Thomas L. Thomas
BARITONE

Dorothy Warenskjold
SOPRANO

Fourth Sold-Out Tour! — *January - April 1960*

Ruth Page's CHICAGO OPERA BALLET

Starring
Melissa Hayden, Kenneth Johnson, Veronica Mlakar, Barbara Steele
Corps de Ballet — Orchestra — Company of 50
Personal Direction: Kurt Weinhold • NOW BOOKING — Fifth Tour — January - March 1961

Returning to the United States — Season 1960-61
The Celebrated "Angels in Pigtails"

OBERNKIRCHEN CHILDREN'S CHOIR

EDITH MOELLER, Conductor (36 VOICES)
Personal Direction: Kurt Weinhold — *January - March 1961*

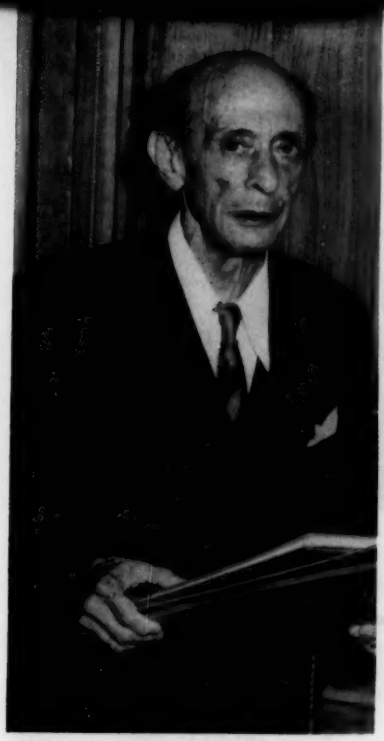
The Festival Quartet

VICTOR BABIN, SZYMON GOLDBERG, WILLIAM PRIMROSE, NIKOLAI GRAUDAN
Personal Direction: Schang, Doulens & Wright

Schönberg's Life

A Struggle As

Shown In Letters



ARNOLD SCHOENBERG *on his 75th birthday in* 1949 *received official documents proclaiming him an Honorary Citizen of Vienna. The award was made to the composer in Los Angeles by Frederick Waller, Austrian Consul General for the Western United States, at the opening concert of the Los Angeles Chamber Orchestra, when the original version of his First Chamber Symphony was performed, Harold Byrns conducting.*

By GISELLA SELDEN-GOTH

THREE master-composers, Bartók, Stravinsky and Schönberg, are considered today as the "classics" of the 20th Century. If one should be called upon to decide which of these three (two of them, unfortunately, no longer with us, the third working with undaunted vigor) had the greatest influence on the younger generation of musicians, the prize would have to be assigned without doubt to Schönberg. Not alone did he leave in his two famous pupils, Berg and Webern, "leaders" whose impact on our music is more vividly felt today than any other; his own music is beginning now to emerge as the work of a master, universally acknowledged, appreciated and admired.

Anyone who doubts this evaluation of the Viennese master is advised to read the volume, recently published in Germany, of his selected letters, "Ausgewählte Briefe," issued in German by B. Schott's Sons, Mainz. This is one of the most striking, attractive and convincing collections of correspondence of a musician known to us. It is to be hoped that before long it will be translated and published in English.

The volume, excellently edited by the composer's pupil and friend Erwin Stein—who unfortunately died before having seen his work in print—includes 247 letters, divided into seven periods of Schönberg's life. Each period is introduced by a short biographical preface and by the list of works produced during the same time by the composer.

Schönberg, a rather methodical man, had the enviable habit not alone of keeping every letter he received in regular files, but also of preserving copies of each line he himself wrote to the many addressees listed in the book.

What distinguishes the collection from similar ones is the fact that it contains exclusively letters of professional interest; the only matters discussed are music, musical education, musical plans and problems, not family or personal affairs. The letters are addressed to friends, students and colleagues; sometimes, sadly enough, to those whose understanding and goodwill were essential to grant him recognition or only the possibility of making a living.

■ Schönberg's life and his economic condition were by no means easy ones. In his native city, Vienna, he experienced contempt and neglect as a composer, and his music met with scandalous rebuffs and disregard of everything he wanted to accomplish. In Berlin, where he was invited in 1926 to occupy the post of teacher of composition at the Prussian Academy of Arts, things sometimes went better; opportunity was offered to him to conduct his greater works, but without their meeting with enthusiastic approval and acceptance. But this relatively peaceful period ended in a catastrophic way with the advent of Nazism. For racial reasons the composer had to leave Germany, and before long he decided to settle in the United States, where an honorable position was offered to him at the University of California.

The fact that he could not cease struggling to secure acknewledgement of his own genius (one he fervently and unflinchingly believed in from the first to the last day of his tormented years) can be followed also in the section of letters dated from Los Angeles, where his life had become relatively comfortable. He never gave up pondering about the problem of which direction the music of our time was bound to take. And during his lifetime he never interrupted the struggle to find and enforce his own new style, to develop and strengthen the theory of "twelve-tone" composition and to try to instill everything he saw in his own prophetic mind in those of his beloved and devoted students.

■ After he had to give up his position because of the age limit, his economic difficulties began again. Even in relatively peaceful years we find him writing to one of his convinced admirers, the conductor Hans Rosbaud: . . . "In fact, I do not wish for anything better than to be considered as a type of Tchaikovsky . . . for Heaven's sake, as one a little better!—and that there may come a day when people will know and whistle my own tunes . . ."

In these days, when serial, concrete, electronic and sundry other structures invade our musical horizons, it is moving indeed to read how Schönberg—only a few years before finishing his earthly career — expressed a secret nostalgic feeling for tonal music, as produced by the great masters of bygone times. . . . "Nearly every composer who attempts to invent a new style"—he wrote to René Leibowitz—"today feels an urgent desire to return to an older one (see Beethoven with his 'Fugues'!)"

In some of Schönberg's last works we meet with this definite longing—for instance, especially in the "Variations on a Recitative," for organ, Op. 40. This is a gigantic composition, one which makes use of purely tonal cadences, notwithstanding its complicated and dense harmonic structure.

After a life of abnegations and rebuffs, the final Credo of this master states: ". . . I believe in the eternal supremacy of melodic conception and in the forswearing of the pure intellect at the cost of sincere inspiration . . ." These words, as transmitted to us in this illuminating collection of letters—represents the artistic legacy of one of the greatest musicians of our epoch.

GIAN-CARLO MENOTTI, *right, works with members of the cast of his opera "The Old Maid and the Thief," presented by the Peabody Art Theatre on a double bill including* JAMES COHN'S *opera "The Fall of the City," with libretto by* ARCHIBALD MACLEISH.

THE NATIONAL SCENE

PHILADELPHIA

■ Perhaps never before has the Quaker City had such a week of operatic novelties—within five evenings, three premieres and a work not heard here in 31 years. The local debuts were of Carlisle Floyd's "Susannah," Poulenc's "Les Mamelles de Tiresias" and "La Voix Humaine"; the revival was of Puccini's "La Rondine."

"Susannah," given by the New York City Opera in the Philadelphia Lyric Opera series, impressed by its "American" character, its fine use of quasi-folk music and its well-knit plot. Phyllis Curtin and Stephen Douglass were superb in the roles of Susannah and Rev. Olin Blitch; Keith Kaldenberg and Richard Cassilly did well as Little Bat and Sam Polk. Julius Rudel conducted.

Although everyone else uses the term, it is hard to avoid calling Denise Duval's 45-minute solo performance in "La Voix Humaine" a *tour de force.* Poulenc's music is emotionally moving and Miss Duval's performance complemented it. The tension builds slowly but steadily and relentlessly. The surrealistic "Les Mamelles" would have been funnier, perhaps, in English, but it was well staged. This operatic "Hellzapoppin" has dash, warmth and humor in the music. Georges Pretre conducted.

■ Puccini's "Rondine" seemed worth hearing oftener than every 31 years. The orchestral score, with its waltzes, is eloquent; the show-stopping waltz chorus of the second act was repeated, the first time within memory here for an operatic encore. Licia Albanese portrayed the title role with verve in this Philadelphia Grand Opera revival, with Giuseppe Bamboschek conducting. Daniele Barioni, Rudolf Petrak and Eva Likova had other leading roles.

Graciela Rivera sang nicely in the title role of the Philadelphia Grand's "Lakmé," with Leopold Simoneau as Gerald. This was the first "Lakmé" in more than 13 years.

Four days after Leonard Warren's sudden death, the Metropolitan Opera singers had not entirely recovered, if their local presentation of "Simon Boccanegra" was any evidence. Renata Tebaldi sang unevenly as Amelia, though Richard Tucker and Jerome Hines were stalwarts. Frank Guarrera's portrayal of the title role was understandably tentative. Dimitri Mitropoulos conducted.

Roberta Peters sparkled as Lucia di Lammermoor for the Philadelphia Lyric, with John Alexander and Louis Quilico, Richard Karp conducting. Nell Rankin's rich voice suited "Carmen," with Richard Cassilly, Cesare Bardelli and Margarita Zambrana, Bamboschek conducting the Philadelphia Grand.

■ Leopold Stokowski's Pension Foundation program with the Philadelphia Orchestra was much meatier than that of the regular series. He did three Bach chorale-preludes, the Brahms First Symphony and the "Tristan and Isolde" love music with his oldtime warmth and subtlety; every detail was thought out. If one wondered about the space between the strings and woodwinds on the stage, the reason was apparent in such a work as the Brahms, where the choirs replying to each other lent an antiphonal effect.

Eugen Jochum made a solid impression in his local bow as guest conductor of the Orchestra. His Beethoven Seventh was predominantly vigorous, with good balance and detail. The ageless Pierre Monteux scored in Schubert, Hindemith and Brahms.

Van Cliburn gave his first recital here, and proved he is a worthy artist in that genre also. Other welcome recitalists have been Eleanor Steber, Cesare Siepi and Leonard Rose. The Robert Shaw Chorale presented its Bach B-minor Mass, notable for clarity of line and detail . . . The Philadelphia Woodwind Quintet presented two melodic, attractive new works: John Addison's Serenade (with Marilyn Costello, harpist) and Tadeusz Szeligowsky's Quintet. The Curtis Institute of Music honored Samuel Barber on his 50th birthday with a Barber program.

SAMUEL L. SINGER

BALTIMORE

■ James Cohn's opera "The Fall of the City," with a libretto by Archibald MacLeish, was produced by the Peabody Art Theatre on March 1. It shared a double bill with Gian Carlo Menotti's "The Old Maid and the Thief." For the latter work, Mr. Menotti came to Baltimore to supervise the staging. First presented as a radio drama in 1937, the Cohn opera tells the story of a city warned of an approaching conquerer from space. A decision must be made as to whether to resist or submit. Various civic figures give different kinds of advice. In the end a city of masterless men admits that it has found a master. The writing in the score is clever, though there is little opportunity for lyric expansion. The work was staged with impressive effect by Lucas Hoving, with interesting and novel settings designed by Ming Cho Lee.

Leading roles were sung by William Walker, Betty Hankin, Joan Forbes Davies, Barton Bereck, Phyllis Frankel and John Beyer.

The Menotti work is much more effective in its writing and offered many opportunities for Claramae Turner, guest artist, as Miss Todd; as well as the members of the Art Theatre, Miss Frankel, Mr. Walker, Mr. Beyer and Judy Tormey. Laszlo Halasz conducted both operas with understanding. The settings for the Menotti work were designed by Mr. Lee.

WINTER PARK, FLA.

■ The 25th anniversary series of the Bach Festival at Winter Park, Fla., enlisted members of the Florida Symphony, the choir of 90, and soloists in five programs at Memorial Chapel, Rollins College, on Feb. 26 and 27. For the first time in this festival, a major work by another composer than Bach was included—Haydn's rarely heard Coronation Mass in D minor. The important soprano part was sung by Anne Stephensen, and it was conducted by Robert Hufstader with thrilling effect.

The principal work was Bach's "St. John Passion," in which Blake Stern, tenor, was the Evangelist, and Ross Rosazza, baritone, gave touching significance to the words of Christ. Violet Sherwin substituted on short notice for another singer as the contralto soloist. Miss Stephensen again was an asset, and the choruses were splendidly sung. Features were the fine playing for the recitatives by Ingus Naruns, 'cellist, and Robert Conant, harpsichord; the solo obist, Humbert Lucarelli was also excellent.

Two Rollins faculty members made important contributions—Alphonse Carlo, concertmaster, was heard in the Violin Concerto in E major, and Mr. Rosazza sang the solo cantata for baritone, No. 56. After a year's absence, Jesse Baker returned as organist.

A feature was a lecture-recital, "Keyboard Music of Bach and His Contemporaries," by Mr. Conant, harpsichordist. For the annual performance for high school and college students of the State, on the day after the festival, Mr. Hufstader presented shortened versions of the "St. John" Passion and the Haydn Mass.

MANLY DUCKWORTH

Rolf BJOERLING
TENOR
Mgt. Howard R. Will, 332 S. Mich. Ave., Chicago 5

ISADORE BUCHHALTER
Teacher of Piano—Teachers' Courses
712-14 Fine Arts Building
410 S. Michigan Ave., Chicago WE 9-4450

ROBERT HOWAT
CONCERT PIANIST
Personal Representative: MARGARET WALTERS
253 W. 72nd St., N.Y.C. EN 2-9600

HELEN KETTNER
CONCERT PIANIST
224 S. Michigan Ave. EU. 6-7658

SHERRILL MILNES
BARITONE
6800 Dunham, Downers Grove, Ill., WO 8-4201

HARVEY RINGEL
Baritone Conductor
Teacher of Singing
Chicago Musical College
430 S. Mich. Ave.

SAROYA-ONOFREI
VOICE — REPERTOIRE
Studio: 624-25 Fine Arts Bldg.
410 S. Michigan Ave., Chicago, Ill., WA 2-7497

Joseph SAUNDERS
Cellist
Chicago Symphony Orchestra
Recital-Chamber Music
C. M. Heck, 6101 Sheridan Rd., Chicago, BR 4-6751

Russell STEPAN
Concert Pianist
American Conservatory—Fine Arts Bldg., Chicago 5, Ill.

CARA VERSON
Pianist ..... "Musical Rebel"
Modern Repertory a Specialty
Mgr. Howard R. Will
332 S. Michigan Blvd Chicago, Ill.

HOWARD R. WILL
CONCERT MANAGEMENT
332 S. Michigan Ave., Chicago 5, HA 7-2918

CHICAGO

■ Luminaries in the world of music converged on the Chicago scene within the past month to make it the most eventful one of the season thus far. From England came Sir John Barbirolli, Sir Thomas Beecham and Dame Myra Hess; Serkin came to pay homage, with Reiner, to Bartok in an exciting performance of the work its composer gave its first performance with Reiner in 1928. Rosalyn Tureck, now an English citizen, returned to her native heath, winning new laurels with dedicated performances of Beethoven's Concerto for Piano No. 2, and Bach's first Concerto for keyboard (D Minor). Segovia, Milstein, and Victoria De Los Angeles (heard in the most beautiful song recital of the year) were other visitors. Chamber concerts were rich with eminent 'cellists—Miller, Rose and Starker. Those inimitable balladeers, Marais and Miranda, charmed six capacity audiences for the tenth consecutive season.

There were younger artists, too, who caused a stir—Van Cliburn, who filled the Civic Opera House in benefit concert, and Robert McDowell, whose recital in Ganz Recital Hall created excitement both before—when crowds unable to get seats stood throughout the program, and after the recital, which left the audience enchanted.

Barbarolli received a warm welcome on his return after 17 years, to conduct the Chicago Symphony in a fortnight of concerts crowned by an impassioned reading of the Mahler Ninth, which must stand among the orchestra's great performances, with Barbarolli in the forefront (along with Bruno Walter), of Mahler interpreters. The distinguished conductor gave us a particularly felicitous performance of his Elizabethan Suite for Strings and Four Horns, and Mozart's Symphony No. 34, C Major (K. 338). His programs also included Vaughan Williams' Eighth Symphony and the Brahms Fourth.

■ Sir Thomas Beecham, whose enriching visits always generate a heady atmosphere, packed the houses for each of his seven concerts here (March 13-22), offering a wealth of music wonderfully given. Surely no figure in the world of music dispenses so joyously music that is as wholly satisfying to the discriminating listener and the untutored music lover alike.

On March 15, at Orchestra Hall, Dame Myra Hess played her annual Chicago recital, to the customary large and adoring crowd. Her tone was, as always, probably the most beautiful to be heard from any pianist before the public today.

Some of the old excitement, however, was missing in the Chopin B flat minor Sonata.

R. M.

■ Alexander Hilsberg and his New Orleans Philharmonic paid their first visit to Chicago in late February when they were presented at Orchestra Hall on the Allied Arts Music Series. Two contemporary Russian composers alone were represented on the program—Prokofiev, by his "Classical Symphony" and Third Piano Concerto, and Kabalevsky, whose Fourth Symphony (1956) had its Chicago premiere. The latter sprawling work, often too highly flavored and variegated, was nevertheless stirring in part, and came off as the afternoon's best performance — one the composer would no doubt have been proud to hear. The orchestra reflected the careful, musicianly training under Hilsberg's fine leadership. In the Concerto Grant Johannesen played with amazing technical ease, but with less spirit than the piece demands. One wished that this fine pianist had chosen a vehicle better suited to his superior gifts.

In its March 12 Orchestra Hall concert, the Chicago Symphony Orchestra Chorus demonstrated once again that

Clarence E. Cramer
306 So. Wabash Ave. Chicago

Thor Johnson and the Chicago Little Symphony
20 virtuosi—unique programs
Youth concerts; orchestra festivals

Opera Festival in the comic opera
The Barber of Seville, in English
intimate performance

The Medleys, duo-pianists
119 cities last season, nation-wide

Theatre Men, male octet, soprano, pianist
Bernard Izzo & Lyric Opera people

Serenaders Male Quartet: Ralph Nielsen,
4 of Chicago's finest voices & pianist

"Carmen & Don Jose"; Ralph Nielsen,
Audrey Paul, James Angell

Remarc Trio with Prudencija Bickus, Stasys
Baras, Michael Bondon, & Mary Sauer

"In Operetta Time" with Bernard Izzo,
Janet Carlson, David Burk

St. Louis Trio with Melvin Ritter,
Olga Zilboorg, Jane Allen

"Vignettes"; stage incidents with
Dorothy Cothran, Blanche Lewis, & pianist

Solo recitalists:
Dorothy Cothran, Soprano
Ralph Nielsen, Tenor
Bernard Izzo, Baritone
Francois D'Albert, Violinist

FATHER FLANAGAN'S
BOYS TOWN CHOIR
FATHER FRANCIS SCHMITT, DIRECTOR
NOW BOOKING — WRITE FATHER NICHOLAS H. WEGNER, BOYS TOWN, NEBR.

RUDOLPH GANZ
Chicago Musical College of
Roosevelt University
430 S. Michigan Ave.
Steinway Piano

MU PHI EPSILON
NATIONAL MUSIC SORORITY
National President: Miss Romlie V. Speciale, 500 N. First St., San Jose 12, California
National Executive Office
1130 N. Ridgewood Dr.
Wichita 14, Kansas
Mrs. Van E. Fiser, Natl. Ex. Sec.-Treas.

Margaret Hillis is one of America's outstanding choral directors. Music of various Renaissance composers revealed the vocal limitations of a small ensemble, but the quality of performance rose steadily with the number of singers employed, and the Brahms Liebeslieder Waltzes were enchanting. The first half concluded with Arnold Schönberg's moving prayer for peace, "Friede auf Erden." The second half of the concert was devoted to the stunning sonorities of Stravinsky's "Les Noces." Miss Hillis achieved exciting response from the battery of pianos and percussion, and from her devoted choristers. The performance was given a richly deserved ovation. B. B.

■ The Pro Musica Society, an expansion of the Pro Musica Trio, Chicago's oldest active Chamber group founded and directed by Nina Mesirow-Minchin, presented Benno and Sylvia Rabinof in recital at the Arts Club March 2, as the fourth event of its current series. With artistic gifts equally matched, the attractive team played with spirit and high musicianship, a diversified program of Corelli (La Folia-Leonard version), Beethoven (Sonata Op. 30 No. 2), Wladigeroff ("Bulgarian Rhapsody"), Fritz Kreisler (Recitative and Scherzo Caprice for Violin Alone), Bennett ("Five Tune Cartoons)" and Paganini (Non Piu Mesta, Op. 12).

For its second concert of the season, in Goodman Theatre, the Chicago Piano Quartet, (Fritz Siegel, violin; Milton Preves, viola; Frank Miller, 'cello; and Marian Hall, piano) played with their accustomed rapport and fine artistry, Mozart's Quartet in G Minor and the Chausson, Op. 30, separated by Prokofieff's Sonata in D Major, Op. 94 for violin and piano which came off brilliantly, if not with the sparks of temperament to make it exciting. The eloquent performance of the Chausson beautifully unfolded, was the evening's peak performance.

The Festival String Quartet (Sidney and Teresa Harth, violins; Rolf Persinger, viola; Harry Sturm, 'cello) was joined by Leonard Rose as guest artist for the fourth of a series of six concerts sponsored by the Free Concerts Foundation. Comprising the program were Wolf's "Italian Serenade in its original version for String Quartet, beautifully set off; Kodaly's Duo for Violin and violoncello—its various elements synthesized into an attractive whole, and Schubert's String Quintet—his last and most beautiful Chamber work, played with the affection and meticulous care that comes only from a fortunate meeting of musical minds. The previous concert (not heard by this reviewer), featured the first performance of Glen Glasow's Trio for Violin, 'Cello and Piano, which won the Young Composer's Award offered by Mrs. J. Dennis Freund.

■ Ernest Ulmer, guest artist of the Chicago Chamber Orchestra at the Feb. 14 concert on the Gallery Series, was heard in performances of F. Haskell's "Six Bagatelles" (1958) and "Two Novelettes" by Poulenc, and as soloist with the orchestra (Dieter Kober, conductor) in Mozart's Concerto for Piano and Orchestra No. 9, in E Flat Major. Mr. Ulmer, technically at ease, played always musically, with the utmost refinement and with the authority of the seasoned artist that he is.

Other soloists on the program not heard by this reviewer were Joseph Fischer, playing a Vivaldi Concerto for viola d'amore and string orchestra, and John Eoyang, baritone, who sang Barber's "Dover Beach," after the poem of Matthew Arnold.

Edward Pierson, Negro baritone, made an excellent impression in his song recital given at the Eleventh Street Theatre on March 6. Mr. Pierson disclosed a beautiful baritone, naturally produced, and the intelligence and interpretative taste to make his program a pleasure to hear from beginning to end despite its lack of contrast. Songs of Bach, a group of Strauss, Massenet's "Vision Fugitive" from "Herodiade," early Italian songs and Negro Spirituals were sung with clear diction in the various languages employed, and communicated with warmth and spirit. Blanche Branche was at the piano for the artist.

Bertha Ott presented Mikulas Grosz in recital at Fullerton Hall on Feb. 24. The blind Czech violinist making his first American tour, offered a demanding program of contrasted compositions, opening with the Natches transcription of Vivaldi's Concerto in G minor, Op. 12, No. 1, continuing with the Mozart D major violin concerto, K 218, Schubert's Sonata in G minor, Op. 137, No. 3, Beethoven's Sonata in G major, Op. 30, No. 3, and the Sonata in D minor, Op. 108, of Brahms. The Natches transcription is over-long for the material of the Vivaldi, and though Mr. Grosz played the work well, it suffered in interest because of length. The Mozart was marred by faulty intonation in places. However, in the remaining works the artist showed both his skill and deep musical feeling. Leon Pommers was the excellent piano partner.

■ Much interest was aroused by the New York City Opera's recent three-performance season of American opera in Chicago. The offerings revealed varied efforts toward a "native" operatic form. Carlisle Floyd's "Susannah," Douglas Moore's "The Ballad of Baby Doe," and Kurt Weill's "Street Scene" move in entirely different directions toward that goal. "Susannah" was perhaps most successful.

Phyllis Curtin made an ideal Susannah in looks and manner. Her voice is lovely but seemed rather small for the cavernous Civic Opera house. Norman Treigle as the Reverend Olin Blitch and Richard Cassilly as Susannah's brother performed well. Julius Rudel held the production together with skill, but allowed the orchestra too much room for sound, resulting in some difficulty for the singers and chorus to make themselves heard.

"Ballad of Baby Doe" is a lusty, gusty item of the old west. Frances Bible displayed a strong dramatic voice and stage manner as the stern Augusta Tabor. Her husband Horace was portrayed by Walter Cassel, and it would be difficult to picture anyone else in the role. Beverly Sills looked the part of Baby Doe, but her voice is too light to bring much excitement to the music. Emerson Buckley, who had conducted the world premiere of the work, maintained a sense of excitement in the pit and among the small, hard-working chorus.

"Street Scene," by Elmer Rice, with incidental music by Kurt Weill, proved an unusual blend of music and drama, a thoroughly professional work that understandably had a success on Broadway. The large cast—headed by Elisabeth Carron, Joy Clements, Frank Poretta, and Herbert Beattie—was capable, though much of the singing was small-scaled.

■ Louis Sudler made his fifth consecutive appearance in the role of Elijah with the Winfield Oratorio Society at Winfield, Kan., and sang a repeat performance of Elijah with the Mendelssohn Club at Rockford, Ill., during March. On April 6 and 7, Mr. Sudler was soloist with the Louisville Orchestra in a performance of Verdi's "Requiem" . . . The Musical Arts Trio (Sudler-Powers-Shelters) fulfilled recital engagements recently in Bluffton, Iowa and at the College of St. Scholastica, Duluth, Minnesota . . . On his return from a tour which included recitals at the Gardner Museum in Boston and the Herron Art Institute in Indianapolis, gifted Chicago pianist Robert

THE CIVIC ORCHESTRA

JOHN WEICHER, CONDUCTOR

A School for the Development of Symphony Players

Maintained by

THE CHICAGO SYMPHONY ORCHESTRA

Scholarships are available for talented students

For information address

Seymour S. Raven, Manager

650 Orchestra Hall, Chicago 4, Illinois

Howat, played a recital for the American Opera Society. Mr. Howat's latest recording for Music Library Records, San Francisco, is now available, and includes Tcherepnin's "Showcase," Bartok's Suite, Op. 14, Ravel's "Valses Nobles et Sentimentales," and a Fauré Nocturne . . . Sherrill Milnes, baritone, winner of the Society of American Musicians Young Artists Contest and recent winner (second place) in the "Illinois Opera Guild Auditions of the Air" and of the Metropolitan Auditions (Chicago Regional) was soloist March 12 in a presentation in Orchestra Hall of Stravinsky's "Les Noces," by the Chicago Symphony Orchestra, Margaret Hillis conducting. Mr. Milne will sing the role of Heathcliffe in "Wuthering Heights" when Floyd's opera is given May 2 and 3 in the Eleventh Street Theatre under the sponsorship of the Musicians Club of Women . . . Helen Kettner, prominent Chicago pianist who gave her second Town Hall recital on Feb. 14, played recitals recently in Elmhurst and River Forest, Ill. . . . Henri Nöel's current season includes recitals in 12 states under NAC management, for Civic Concert courses.

DOSHA DEVRIES

LOS ANGELES

■ The Moscow Symphony Orchestra made its first appearance in Los Angeles recently, in the Shrine Auditorium. Under Kiril Kondrashin the orchestra demonstrated virtuosity of a high order and a dynamic range of Olympian proportions. The program was more or less a showcase for the Soviet pianist Emil Gilels, who traversed Mozart's Concerto in C major, K. 467, and Tchaikovsky's B flat Concerto with thrilling artistry. The single purely orchestral item of the evening was Tchaikovsky's Suite No. 3, in G major. On the following evening Konstantin Ivanoff took the podium with Valeri Klimov, violinist, as soloist in an all-Tchaikovsky program. The 120 players played vigorously, with great volume, but it was thrilling nonetheless. The Fifth Symphony, the Violin Concerto and "Capriccio Italien" were heard, all in a cyclone of sound. (No one accused Ivanoff of offering a "pop" concert, as happened to Karajan here recently.)

The young American pianist Gary Graffman made an auspicious debut here in the Wilshire Ebell Theater. Mr. Graffman challenged conformity by opening with two "Songs without Words" by Mendelssohn, and then gave a delightful exposition of Haydn's G major Sonata. Also programmed were Brahms' "Variations and Fugue on a Handel Theme," Prokofieff's Sonata No. 2, and Chopin's "Andante Spianato et Grande Polonaise Brillante," Op. 3. Mr. Graffman played everything with fluent technique and fine tone, but with the utmost artistry.

The Roth Quartet opened the seventh annual Beethoven Festival in Schönberg Hall, U.C.L.A., consisting of three programs. Your correspondent found it impossible to attend the opening event, which listed the Quartet No. 11 in F minor, Op. 95; Quartet, Op. 18, No. 2 in G major, and Quartet No. 16 in F major, Op. 135. The second program in the series was given on March 8, at which time the Quartet, Opus 18, No. 1, was set forth with virility and nevertheless an airiness that caught and held the mood of this strong early Beethoven. The Trio, or Serenade in D, Op. 8 (from which the Nocturne for piano and viola, Op. 42, is derived) has been called minor Beethoven. Yet this reporter finds it a captivating work, perhaps a bit too long, but nevertheless demanding the utmost finesse on the part of the three string players. The three Roth players exposed the Serenade in delightful ensemble. The C sharp minor Quartet, Op. 131, which many consider the greatest of all Beethoven's quartets, received an interpretation that was of the loftiest kind. There were some minor slips, but these were cancelled in one's recollection of a reading that plumbed the heights and depths of this Himalayan testament of joy and sorrow.

Irving Stone, the historical novelist, was the intermission speaker. He sought to draw a parallel in the struggles of Beethoven and Michelangelo with their working materials. The analogy has been attempted before, and perhaps there is some validity in the attempt. But it is difficult to equate Michelangelo's struggle with the imperfect Duccio stone out of which the great David was formed, with Beethoven's problems with Op. 131. As delightful and thought-provoking as Mr. Stone's vignettes were, this writer regards dubiously the new fad of presenting speakers at concerts, especially those of chamber music.

ARTHUR W. WOLF

SAN FRANCISCO

■ The University of California continues to offer musical events of such distinction that its series can easily compete with anything the professional managements present. The Committee for Arts and Lectures brought Noah Greenberg's New York Pro Musica to Hertz Hall in Berkeley for a wonderful evening of music by Monteverdi and Italian baroque masters. The Opera Workshop offered an evening of opera highlights under the stimulating direction of Dr. Jan Popper, in which members of the workshop appeared in excerpts from various operas. It was a tribute to his skillful coaching and direction that in these performances differences between professional and non-professional members were almost obliterated, for the high standard set in last semester's full-length productions was maintained throughout.

Pianist Samuel Lipman, returning for a brief visit to this area, was presented in a recital in Hertz Hall, playing the Bach toccata in E minor, Schubert's A minor sonata Opus 42, three Chopin works and the ingratiating sonata of Stanford University's Leonard Ratner. Lipman's playing shows that steady growth in musical maturity which many other young artists do not achieve. In Ratner's sonata, one finds an original working-out of materials and methods some might consider traditional, yet he has new things to say along these lines which are often more impressive than the novelties produced by others.

Ralph Kirkpatrick treated University audiences to what was modestly titled "A Small Festival of Harpsichord Music" on three evenings, in the course of which the eminent artist presented a cross-section of music for that instrument. One evening was devoted to highlights of the repertoire, the second to Bach, and the last to Scarlatti. Capacity audiences enjoyed the artistry of this scholar-musician, whose approach to music is one that many players could study with benefit.

■ San Francisco's Composers' Forum presented its second program of the current season in the Century Club, offering four works contrasted in style. Duo-pianists Milton and Peggy Salkind opened the concert with the first San Francisco performance of Morton Subotnick's four-hand Sonata, which they gave with their usual skill and enthusiasm. Robert Bloch, a member of the violin section of the San Francisco Symphony, gave a memorable reading of the challenging solo Sonata of Roger Sessions, a four-movement work lasting about 30 minutes and exploring musical depths few composers of our time can plumb. Mr. and Mrs. Salkind also played a short four-hand piece which they had commissioned from the University of California's Seymour Shifrin. Titled "The Modern Temper," it follows the lines Shifrin has elected to explore in his previous works and lays considerable stress on complexity of idiom. The final work was a Quintet for Strings by George Perle, played by Bloch, Sabrina Skalar, violists Lynn Subotnick and Gordon Finesse, and 'cellist Helen Stross. Perle's idiom is quite as complex as Shifrin's, but for some reason he extracts considerably more meaning from it.

MAE G. HOENIG
Manager of National Artist & Lecture Service
Suite 115, 233 So. Beverly Drive — CRestview 5-7773
Beverly Hills, California — CRestview 6-8019

Raymond McFEETERS
PIANIST — ACCOMPANIST — VOCAL COACH
7169 Sunset Blvd., Hollywood 46, Calif.
Tel. HOllywood 7-0205

FLORENCE RUSSELL
VOICE BUILDER — MUSICAL COACH
35 years successful teaching
424 No. Larchmont Blvd. Los Angeles 4, Calif.
Telephone: HOllywood 9-6684 N.A.T.S.

EUNICE WENNERMARK
CONCERT VIOLINIST — ARTIST - TEACHER
4502 Ben Ave., No. Hollywood, Cal., POplar 2-7794

Prof. VLADO KOLITSCH
WORLD FAMOUS VIOLIN PEDAGOGUE
faculty member: LOS ANGELES CONSERVATORY OF MUSIC
Studio: 1717 N. Vine — Hollywood 28, Calif.

JAN POPPER
Director of Opera Workshop, U. of Calif., L. A.
Conductor Lecturer Coach
Lecture-recitals with BETA POPPER, Mezzo-Soprano
Opera Art-Songs Folklore
Limited number of engagements accepted

RALPH THOMAS
Noted Hollywood Voice Teacher
Author of the Ralph Thomas Vocal Method & Text Book
1717 No. Vine, at Hollywood and Vine, Hollywood 28, Cal. • Tel.: HOllywood 9-7030

Out-of-the-way music of another kind was featured on the Capella di Musica's fourth concert, when a String Trio of Boccherini, and a Quartet for horn and String Trio by Johann Amon (1763-1825) were contrasted with a String Trio by the contemporary French composer Roland-Manuel and J. N. Hummel's Clarinet Quartet. The fine artists who give these programs sometimes seem to be digging a bit deeply, as in the case of the Amon work, but horn-player Robert Tefft is so convincing an artist that even inferior music takes on lustre. Clarinetist Morton Subotnick similarly ennobled the Hummel quartet.

Gerhard Samuel's direction of the Oakland Symphony Orchestra has made it into a first-rate organization, capable of doing justice to familiar items like the symphonies of Schumann and Brahms, and novelties like Arthur Berger's "Polyphony" and Gene Gutsche's "Holofernes" overture, played on the fourth and fifth programs. Samuel deserves plaudits for his yeoman work.

JOSEPH BISKIND

CLEVELAND

■ Recent symphony concerts were distinguished by the appearance of three Cleveland artists of whom this city may well be proud. In a Beethoven-Brahms program under the baton of George Szell, Theodore Lettvin performed the C minor Concerto in a style living up to finest tradition. The Prokofiev Concerto No. 1 for Piano and Orchestra was entrusted to our own Eunice Podis, who gave a stunning performance of this opus of thundering chords and octave passages. The new Associate concertmaster, Arnold Steinhardt, winner of many coveted awards and sharing the desk with Josef Gingold was heard in an appealing performance of Mozart's A major Violin Concerto, performed with consummate charm. All the artists were warmly feted by their audiences.

Contemporary works at these concerts consisted of a Symphony, op. 55, by the Hungarian Laszlo Laijtha, which consisted of sound workmanship with weighty themes; these, however, tended to some monotony owing to an overdose of unisono use. A first performance in America, it was received with acclaim.

A "first" in Cleveland was the Symphony No. 1 by Easley Blackwood, who chalked up a popular success with his brainchild. Hindemith's "Symphonic Metamorphoses of Weber's Themes" were greeted with enthusiasm, as was also Walton's "Partita for Orchestra," which has had some dozens of performances by our orchestra since 1957 when it was commissioned for celebration of the orchestra's 40th anniversary.

Recent Sunday Twilight concerts were divided between Robert Shaw and Louis Lane. (The latter is to be congratulated for having been appointed Associate Conductor, sharing the title with Mr. Shaw.) These programs attracted large audiences and an innovation consisted of a program offering ballet music. This listed Walter Piston's "Incredible Flutist," Herbert Elwell's "Happy Hyprocrite" and Aaron Copland's "Billy the Kid," with giant puppets presenting the mimed story to delight an overflow children's audience.

Outstanding recitals were given by Mattiwilda Dobbs, soprano, whose exquisite artistry was greeted with enthusiasm; and Rosalyn Tureck, appearing at Severance Chamber Music Hall, who in her devotional and erudite interpretations of the Leipzig Cantor was hailed and applauded to the echo. Nathan Milstein's recital at Fairmount Temple was an epitome of great violin artistry.

■ The Bernardi management presented the New York City Opera Company under the direction of Julius Rudel in the two American operas, "Susannah" and "The Ballad of Baby Doe." The two works were fascinating and were given an exemplary performance. Although the scenery in "Susannah" was sparse and the stage crowded, it nevertheless was in strict keeping with the character of the work and had great impact. Every role was projected and sung superbly, and ovations were many.

Metropolitan Opera week (April 25-May 1) is already making itself felt throughout the city. Mail orders and ticket sales are far ahead of any previous year: the lead in orders is being taken by "Gypsy Baron," but "Faust," "Trovatore," "Andrea Chenier," "Marriage of Figaro," "Butterfly," "Simon Boccanegra" and "Traviata" are considered a fine choice. Much interest is centered in 'Boccanegra" and "Andrea Chenier," not heard here for many years. The absence of a Wagner work is deplored by the more discriminating —but when 9000 seats must be filled for each performance, the box office may dictate the repertoire. The Northern Ohio Opera Association, under the direction of Rodney Sutton, expects a banner year with all states bordering on Ohio participating in the gala event.

■ Announcement of plans for the 43rd season of the Cleveland Orchestra again promises 24 pairs of concerts. George Szell, in his 15th year at the helm, will conduct 17 of these. Associate conductors Robert Shaw and Louis Lane will share six pairs, and the Rumanian Georges Georgescu will guest-conduct one. As an innovation, Artur Rubinstein will perform three Concerti at each concert in which he appears. Making first appearance here will be Annie Fischer, Eric Heidsieck, Johanna Martzy, Hans Richter-Haaser, and Ralph Kirkpatrick. The new concertmaster, Raphael Druian, replacing Josef Gingold (who is taking the post of full professorship at Indiana University) will also be soloist in addition to the well-known artists Nathan Milstein, Rudolf Firkusny, Henryk Szeryng, Gary Graffman, and Pierre Fournier. Many Cleveland "firsts" are promised, including a concert performance of Bartok's "Bluebeard's Castle."

ROSE WIDDER

BOSTON

■ February and March in musical Boston definitely go to the singers, in spite of seasonal sinus and the Big Snow. Most acclaimed of the visiting recitalists was Marian Anderson, who made a welcome return to the Hub with a rich and varied program which she sang with great sensitivity and understanding.

Galina Vishnevskaya, the celebrated soprano of the Bolshoi Opera, made her debut here, not long after that of her husband, Rostropovich, the 'cellist. The first half of her program was solidly Russian, rounded out by music of other nationals. It was beautiful singing indeed, matched only by her power to identify with the moment of the song's inception.

Two other singing ladies held the stage during the same period—Elizabeth Schwarzkopf and Roberta Peters.

■ Opera seems to be "bustin' out" all over the Hub. Just when we were expecting a lull between the Fall season with Sarah Caldwell and Boris Goldovsky's troupes, before the Spring visits of the Met and the City Center companies, a brand new group, called the Boston Repertory Opera Co., came along, directed by John Moriarty. The opener was Vaughan Williams' beautiful "Riders to the Sea," after the play of Synge, which was sponsored by the Eire Society. For the rest of the year, the group plans three television performances.

At the same time, the Boston Conservatory presented the American stage premiere of Galuppi's "The Country Philosopher," a sparkling buffo work that may take its place alongside Pergolesi's "La Serva Padrona." Sharing the boards at the Conservatory was Menotti's "Old Maid and the Thief," for the production of which designer Robert Troie projected twelve quick scenes from plexiglass slides to screens in a new process.

Interesting special concerts included the scholarship benefit program given by the New England Conservatory; a Boston premiere of Shostakovich's Tenth Symphony, with James Dixon conducting, and Sanroma soloing in Walter Piston's Concertino, the composer conducting. The Shostakovich Symphony, well executed as it was, betrays the sad effect of political fiat—its bombast only accentuates its emptiness.

Leon Fleisher's performance of Mozart's C Major Concerto, K. 503, was filled with strength, clarity, subtlety and poetry. Fleisher is an artist who shows consistently unfolding maturity.

Howard Farberman, directing an orchestra made up of Boston Symphony players, premiered his own Oboe Concerto, and two works by Vivaldi; his

(*Continued on page* 29)

Friedberg Management, Inc.
Founded in 1912 by Annie Friedberg
Steinway Hall, 113 W. 57th St., N. Y. 19, N. Y.

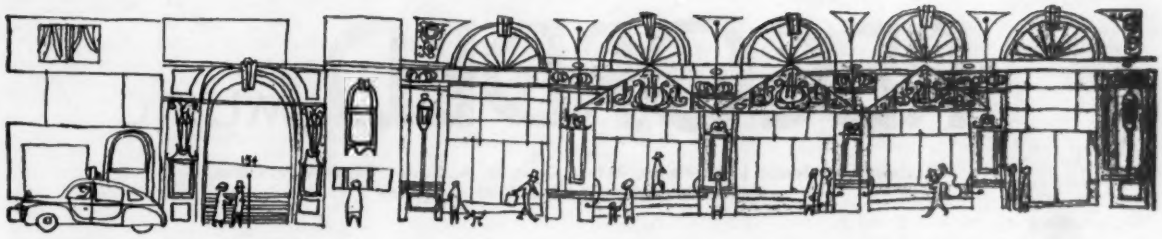
MYRA HESS
Pianist

Gyorgy SANDOR
Pianist

Joseph SCHUSTER
'Cellist

ETHEL BARTLETT ROBERTSON Internationally Acclaimed Pianist
Is Now Available • Season 1959 - 1960
Friedberg Management, Inc. • 113 W. 57th St., New York 19, N. Y. • Circle 7-1406

ALONG 57th STREET



Great doings at the swank Colony Restaurant the other day when the House of Campari gave a "tasting" party introducing some of their "Original Admixtures," at which a distinguished panel of gourmets (at least that's what the program said) were to choose "the Campari Centennial Drink." Among the mellifluous sippers of vintage preparations were such song-birds as **Licia Albanese, Mary Curtis-Verna, Salvatore Baccaloni** (minus 60 pounds and wearing a goatee for a film), **John Brownlee, Giovanni Martinelli, Mario Sereni** and others . . .

•

We hailed gorgeous mezzo **Belen Amparan** scooting through her hotel lobby en route to one of three (count 'em) performances in a week at the Met . . .

•

Aaron Copland conducted his Third Symphony and **Lukas Foss** appeared as soloist in his Second Concerto for Piano and Orchestra in a concert at the Tchaikovsky Concert Hall in Moscow on March 25, where they were visitors on a tour sponsored by the U. S.-Soviet Cultural Exchange program. At the conclusion, Mr. Copland presented to **Dimitri Shostakovich,** who attended the concert, a certificate of honorary membership in the (American) National Institute of Arts and Letters . . .

Mary Curtis-Verna, Metropolitan Opera soprano, will be guest soloist with the 80-voice New York University Glee Club on Easter Sunday, April 17, at 2:30 p.m. in Rockefeller Center's Lower Plaza singing Mozart's "Alleluia" and Bizet's "Agnus Dei."

•

The MUSICAL COURIER offices have been humming recently. Visitors to our portals included such gentry as **Erick Hawkins,** dancer, discussing plans for his tour; **Lawrence Rosenthal,** gifted young composer who wrote the score for "Roshomon" and other successes on Broadway; **Kathy Miller,** charming blonde chanteuse, who is to sing in "The Secret of Suzanne" on tour; **Robert Mueller,** photogenic and outstanding pianist . . . Another welcome visitor—**Mrs. J. Dennis Freund,** of Chicago, who sponsors the Free Concerts Foundation, and presents a series annually at the Simpson Theatre of the Chicago Natural History Museum. (This generous lady invites 500 children to be her guests at each concert, and was in New York shopping for artists for her series next winter.) Good fortune, say we! . . . Invading our premises breezily was **Ozan Marsh,** pianist extraordinaire, who is not content with playing concert engagements in many cities, but gives annual series of seminar-workshops in various colleges and other centers, assisted by his charming pianist-wife, **Patricia Benkman** . . . Then we had a pleasant call from **Eunice Norton,** whom everybody recalls as a pianist of high rank and who is now musical director of that enterprising group, the Concert Artists of Pittsburgh . . . A report that most of his faculty and students read each issue of MUSICAL COURIER was one of the glad tidings brought by **Dean Kenneth Cuthbert,** of the Music School of North Texas State College, on his recent visit to New York . . . And so it goes.

•

Hilde Gueden sang her first Violetta in the U. S. on Feb. 18 and 20 when she appeared with the Pittsburgh Opera under the musical direction of Richard Karp . . .

•

Thomas Scherman left by jet plane on March 24 for Rome and was scheduled to make his conducting debut in Israel with the Philharmonic there on the 28th; he also will lead five concerts of the Haifa Symphony, then go to Hamburg to record works of Mendelssohn and Tchaikovsky with the Philharmonic State Orchestra, and in May will appear with the Welback Orchestra in the BBC Concert Hall in London . . .

•

The **Budapest String Quartet** in February flew to Europe for a "lightning" tour of Italy, France, Belgium and England, before returning to the U. S. to appear at the New York YMHA, the Library of Congress and in engagements in the middle West and South. They appear for six weeks in fall and six in the spring at the Library of Congress; their 1960-61 transcontinental tour of 70 concerts is almost sold out now . . .

Ignace Strasfogel leads his first "Madama Butterfly" at the Met on April 2, with **Renata Tebaldi** also making her initial appearance of the season here in that role; on June 24 and July 2, Mr. Strasfogel will appear with the Cincinnati Summer Opera and then open the Chautauqua, N. Y., opera season with "Cosi Fan Tutte" July 15 and 18 . . .

•

Jack Mills, president of Mills Music, Inc., has appointed **Robert L. Gardiner** as advertising manager and publicity director of this publishing corporation. Mr. Gardiner brings a background of music and advertising to Mills, having done publicity for National Artists Corp. (NCAC); he also was copy chief and production manager for Rea, Fuller & Co., Inc., New York advertising agency.

•

Piero Cappuccelli, young Italian baritone, made his Metropolitan Opera debut on March 19 as Germont in "La Traviata." Born in Trieste, he had his debut in 1956 at the Teatro Nuovo, Milan, as Tonio, and has been heard in other Italian cities, in Spain and elsewhere.

Another Italian baritone scheduled to make a bow at the Metropolitan Opera without much preliminary notice is **Anselmo Colzano,** who sings the title role of "Simon Boccanegra" on April 7 . . .

Gloria Lind, soprano, and **William Olvis,** tenor, both of the Metropolitan Opera, will sing leading roles in the New Jersey Grand Opera Company's production of Puccini's "Tosca," at the Central Theatre in Passaic, N. J., on the evening of May 14. Also in the cast will be **Chester Ludgin,** baritone, as Scarpia. **Ugo Salmaggi** will conduct the opera, which will be sung in Italian.

•

After, apparently, exhausting the possibilities of printing under other auspices, the Music Critics Association, Inc., has now begun to issue its own publication, *Critics Criteria,* designed as "a forum of, by and for music critics." (Sounds Lincolnian.) It will go only to members of this select association.

In the first issue, which is dated March, 1960, there are announcements of two conferences of the organization—the Western on Monterey Peninsula, Calif., July 1-4, and the National one at Chattanooga, Tenn., Nov. 4-6. Raymond Morin, music critic of the Worcester *Telegram,* is the editor. The first few issues are being financed by part of a Rockefeller Foundation grant to the American Symphony Orchestra Association. Seems like a nice idea . . . says your GADABOUT

REVIEW OF
RECORDED MUSIC

Reviewed by James L. Boeringer, Arthur Cohn, G. A. Devlin, Ralph I. Friedman, Richard Hall, Russell Kerr, T. W. Thompson

MONAURAL

TOCH STRING WORKS

Ernst Toch: STRING QUARTET, OP. 70, AND STRING TRIO, OP. 63; ZURICH STRING QUARTET AND VIENNA STRING TRIO. Contemporary Records M 6005.

"Back in what must have been about 1927 or 1928 we remember hearing a composition that was then considered extremely advanced, but which made a powerful and lasting impression . . . It was the first time we had come across the name of Erust Toch and the piece was his Piano Concerto, Op. 38." Thus Albert Goldberg (music critic of the *Los Angeles Times*) begins his excellent notes for the latest release by Contemporary Records, each of which presents a recording (often a premiere) for which the composer "selects his music, chooses the artists, and supervises the recording." I have had the privilege of hearing several releases in the series. One can be sure they are definitive, and, when the works are as beautifully performed as they are here, the releases soar magnificently beyond any mere historical documentation of a composer's intentions. The two sets of players perform like one instrument under the fingers of a single sensitive musician. The record-surface itself is utterly unobtrusive, and the music itself is fascinating and attractive. J. L. B.

QUINTETS BY "THE OTHER" HAYDN

Michael Haydn: QUINTETS FOR STRINGS IN C AND G; ROTH STRING QUARTET WITH LAURENT HALLEUX, VIOLA: Society for Forgotten Music M 1005.

Michael Haydn (1737-1806) is best-known, if he is known at all, as the brother of Franz Joseph Haydn or as a composer of church music in large quantities. When any of his music is heard, it is generally a church piece. In this recording, the Society for Forgotten Music, founded by Vernon Duke in 1947, demonstrates a practical effort to rescue some forgotten music from undeserved oblivion. Mr. Duke, whose "April in Paris" is better known than anything by Michael Haydn, is also a skillful serious composer. He has located the scores to Haydn's music, given it to the Roth Quartet (with violist Laurent Halleux) to perform, and neatly packaged and annotated the resulting recording. The performance is quite good (we dispute, now and then, a tempo or detail), and the music is of astonishing depth, inventiveness, and attractiveness. Each of the Quintets (there is one more, but Mr. Duke was unable to locate it; does anybody know where it is?) is in four movements: fast, slow, minuet, and fast, and has a spontaneity of melodic and developmental inventiveness that more than justifies the decision of the Society for Forgotten Music to revive the works. This is an issue of not mere historical or musicological significance, however: it is eminently enjoyable. J. L. B.

EDUCATIONAL RECORDS

MUSIC MASTERS: Johann Sebastian Bach and Joseph Haydn. Vox MM-3500 and MM-3610.

These are nutshell educational records on the level, it seems to this reviewer, of grade school pupils. The first story is by Marianne Kuranda, the second by Ward Botsford, both of them narrated by Arthur Hannes, whose voice and manner of speech is that of the radio commentator or "short subject" narrator. The music is fused both as examples and to form a background to the story-telling. These two records, samples of a series of 15 such efforts, do not appeal to this reviewer at all, perpetuating as they do shallow anecdotes about the composers and specious opinions about their music. It may be that other records in the series are better. It may also be that the proper vehicle for reviewing them might better be some journal of pedagogy or education. J. L. B.

SLAVIC RARITIES

Prokofiev: SINFONIA CONCERTANTE (MSTISLAV ROSTROPOVICH, 'CELLO, LENINGRAD PHILHARMONIC ORCHESTRA, KARL SANDERLING, CONDUCTOR) **Shostakovich:** CONCERTINO FOR TWO PIANOS (MAXIM AND DMITRI SHOSTAKOVICH, PIANISTS). Monitor Records MC 2040.

One is sure of authentic performance here. The short Concertino is played by its composer and his son, while the 'cellist Rostropovich lived at Prokofiev's home and the Sinfonia was being written, providing helpful suggestions. Rostropovich has furthermore made the piece increasingly deeply his own by performing it frequently on recital tours. Originally titled Concerto No. 2 for 'cello and orchestra (1952) the Sinfonia was at first coldly received, according to I. Nestiev's biography of Prokofiev (Moscow, 1957), but opposition must surely have paled before the lyric magnificence of its present form, which is beautifully set forth in this recording. The Sinfonia was first heard in Moscow in 1952 and in America four years later. The Concertino was first heard in 1955 in Moscow performed by Maxim (born 1938) and another student (both were then studying at the Moscow Conservatory). It is in a single sectional movement that alternates fast and slow tempi and provides an exciting addition to two-piano literature. This is an authentic performance, as we have said; on any grounds it is an excellent one. J. L. B.

PERSUASIVE FRANCK

César Franck: PIANO QUINTET; QUARTET OF THE BOLSHOI THEATRE ORCHESTRA, ZVIATOSLAV RICHTER, PIANIST. Monitor Records MC 2036. This passionate work is long in minutes by the clock, but short indeed to listen to when it is so played as to sweep the listener into the midst of its now swirling and surging, now gentle and brooding, musical evolutions. It is so played here by the brilliant Zviatoslav Richter and the Bolshoi String Quartet, one of the most powerful and sensitive ensembles this reviewer has yet heard in romantic literature. Excellent from every standpoint, it is a recording of deeply satisfying beauty and memorable strength of interpretation and executions. J. L. B.

STEREO

BERLIOZ OVERTURES AND MARCH

MUSIC OF BERLIOZ: Overtures to "Benvenuto Cellini," "Le Corsaire," "Beatrice et Benedict," "Le Carnaval Romain"; "Rackoczy March" (La Damnation de Faust). PARIS CONSERVATOIRE ORCHESTRA. JEAN MARTINON, COND. London CS 6101. Stereo. This record presents a fairly comprehensive picture of some of Berlioz' most significant contributions in orchestral music. On two sides we get the program music, music for its own sake, the brilliant instrumental effects and orchestration, the colossal sounds, and even the composer's lifelong adulation of Shakespeare. The performances by the Paris Conservatoire Orchestra, under Jean Martinon, are exceptional. The playing is clean, brilliant, and dynamically valid. The quality of the recording matches the sparkle of the performance. R. I. F.

VILLA-LOBOS FOR GUITAR

Villa-Lobos: MUSIC FOR THE SPANISH GUITAR. LAURINDO ALMEIDA, GUITAR. Capitol SP 8497. Stereo. Heitor Villa-Lobos, one of the most gifted and prolific composers of our time, was also an accomplished devotee of the guitar. His affinity and affection for the instrument is reflected in the relatively generous output of about fifty pieces that he wrote for it. Very few of these have been recorded, so this lovely album by Laurindo Almeida is indeed welcome. The music of these three preludes, three etudes, and two Choros is so introspective and improvisatory in nature that it is quite clear that the guitar was a most personal and intimate medium of expression to Villa-Lobos. Almeida, a superb musician, captures the moods of these pieces as though they were written for him.

R. I. F.

MONAURAL FOR ORCHESTRA

Shostakovitch: SYMPHONY NO. 5: LEONARD BERNSTEIN and the NEW YORK PHILHARMONIC, Columbia ML 5445. Monaural. The performances of this Symphony made a tremendous impact on the Russians during the Philharmonic Orchestra's tour of Europe and the Middle East last year. From all accounts Mr. Bernstein gave the Russians a new approach to the 1937 Shostakovitch work. This recording is packed with the energy and exuberance which are a feature of many of this conductor's most successful performances. In this warm and human work, the orchestra is at its best and the sound is excellent. P. D.

Copland: DANCE SYMPHONY. **Stevens:** SYMPHONY NO. 1 JAPAN PHILHARMONIC SYMPHONY ORCHESTRA, AKEO WATANABE, COND. Composers Recordings. CRI-129, Monaural. In lieu of a recorded interpretation by a top American orchestra, which these two very meritorious native compositions deserve, we shall accept, with thanks, the creditable Japanese version. The music is well played and conducted with understanding. "Dance Symphony," an early work, written in 1931, nevertheless bears the unmistakable stamp of Copland's originality. It makes for gratifying listening. The Symphony No. 1 of Halsey Stevens, completed in 1945, deserves careful examination and much rehearing. In one economical movement he develops considerable eloquence and power, largely through rhythmic interplay and ostinato. R. I. F.

OBOE AND ORCHESTRA

MUSIC FOR OBOE AND ORCHESTRA: **Harry Shulman,** Oboe: Kapp—KCL 9041. This is a pleasant collection of Eighteenth century movements and concerti for Oboe and Orchestra—Bach, Handel, Telemann, Marcello and Fiocco are represented. Unfortunately the sound—side two especially—is marred by distortion of the tone which seriously affects Mr. Shulman's performance. Otherwise his phrasing and quality is delightful and he is well supported by Daniel Saidenberg as director of the orchestra. P. D.

VIOLIN CONCERTO

Beethoven: Violin Concerto in D; ISAAC STERN with LEONARD BERNSTEIN and the NEW YORK PHILHARMONIC: Columbia M. L. 5415. In a very satisfactory performance of this "pastoral" concerto, Mr. Stern handles the melodic embroidery with ease and mastery. The New York Philharmonic functions well as supporting cast. The lucidity of the sound combines to make this an important recording. P. D.

I MUSICI DISCS

Bach: CONCERTO NO. 5 IN F MINOR FOR CLAVIER AND STRING ORCHESTRA; **Handel:** CONCERTO GROSSO IN B MINOR, OP. 6, NO. 12; **Mozart:** ADAGIO AND FUGUE IN C MINOR (K. 546). "I MUSICI." Epic LC 3644. With technical fluency, sympathetic understanding and a sense of style that Epic engineers have succeeded in pressing right into this record, I Musici demonstrate beautifully the spirit that has made this conductorless group outstanding in reestablishing the vitality of late-baroque and classical music. In the Bach concerto, soloist Maria Teresa Garatti brings to full life the haunting beauty of the Largo (the theme of which is again used in the cantata, "Ich steh' mit einem Fuss im Grabe"). The Mozart adagio, a tragic theme enveloped in a harmonic treatment that reminds one once again of the composer's inventive daring, is profoundly moving as performed by the group—and is superbly matched by their treatment of the fugue. E. L. S.

TRUMPET AND ORCHESTRA

MUSIC FOR TRUMPET AND ORCHESTRA, VOL. 2, ROGER VOISIN AND JOHN RHEA, SOLOISTS, ORCHESTRA CONDUCTED BY KENNETH SCHERMERHORN. Kapp 9033. In his enthusiastic crusade to revive interest in the rich baroque literature for trumpet, Mr. Voisin has proved a most capable exponent of the school. Possessing the faultless embouchure control demanded by the high tessitura of these difficult trumpet parts, both soloists render the music with not only faultless technique but also the impeccable taste required in faithfully reproducing the style of the period. Mr. Schermerhorn and his musicians provide well suited accompaniment, making the entire record a stimulating listening experience. The disc, well engineered to capture the varied sonorities produced, contains compositions by Vivaldi, Manfredini, Torelli, H. I. F. Biber, and Telemann. E. L. S.

LIGHTER OPERA HIGHLIGHTS

Offenbach: TALES OF HOFFMANN (HIGHLIGHTS); **Humperdinck:** HANSEL AND GRETEL (HIGHLIGHTS). BERLIN MUNICIPAL OPERA, WOLFGANG MARTIN, COND. Telefunken TC 8028. **Johann Strauss:** THE GYPSY BARON (HIGHLIGHTS); **Lehar:** DER ZAREWITSCH (HIGHLIGHTS), BERLIN MUNICIPAL OPERA. **Strauss:** A NIGHT IN VENICE (HIGHLIGHTS), THE FFB SYMPHONY ORCHESTRA WITH SOLOISTS AND CHORUS. **Lehar:** THE LAND OF SMILES (HIGHLIGHTS), THE NDR SYMPHONY OF HAMBURG WITH SOLOISTS. Telefunken TE 8030. In two discs released in its $1.98 series, Telefunken has added some pleasant listening to the catalog of light opera repertoire. There is some surface noise, but the sound is generally good—especially considering the modest price of the records. The general performance level is excellent, proving once again the enduring charm of these popular favorites. E. L. S.

STEREO

HANDEL ORGAN CONCERTOS

Handel: TWELVE ORGAN CONCERTOS, OP. 4 & OP. 7, KARL RICHTER, ORGANIST AND DIRECTOR OF CHAMBER ENSEMBLE; London CSA 2302 (stereo).

Karl Richter, German organist currently on an American concert tour, does himself proud in this complete offering of all of Handel's organ concertos. Just as Handel did in England late in his life, when he composed the works, Richter doubles as soloist, improvisor, and conductor. The organ on which he plays is a large one in St. Mark's Church in Munich, which he uses with admirable taste and restraint, only occasionally calling upon any large part of its extensive resources. When he does, it is something of a shock to those who are used to very small organ tones in these particular works. His choices of registration are practically always admirable, and the instrument affords him a variety of ranks of bell-like clarity. Richter controls his assisting instruments well, and infuses the proper kind of invincible rhythm into all the works, only occasionally becoming so involved in heartfelt romanticisms, in some slow movements, as to cause the lines to lose their continuity. The building is a reverberant one, but not a particle of clarity is sacrificed, strings and organ cutting through beautifully, but haloed with a lovely mist of echo. It is, altogether, a pleasing collection. Listeners are urged to compare it with the more opulently prepared release by E. Power Biggs, using a much smaller organ designed by Handel himself, on the Columbia label. The two are quite different, especially in the cadenza-portions, which Handel did not write out, but both have attractive merits. J. L. B.

CHOPIN BY ASHKENAZY

Chopin: SONATA NO. 3 in B MINOR, OP. 58: BARCAROLLE, OP. 60: WALTZES NOS. 2 IN A-FLAT, OP. 34, NO. 1, AND 6 IN D-FLAT, OP. 64, NO. 1; MAZURKAS NOS. 35 IN C MINOR, OP. 56, NO. 3, AND NO. 36 IN A MINOR, OP. 59, NO. 1. VLADIMIR ASHKENAZY, PIANO. Angel S. 35648 (stereo).

By means of an extensive and demanding document (the sonata) and several smaller ones varied in sound

MUSICAL COURIER, The Perfect Gift!

SUBSCRIPTION BLANK

MUSICAL COURIER

119 West 57th Street New York 19, N. Y.

Kindly send the Musical Courier to the following address:

NAME: .....

ADDRESS: .....

CITY: ..... STATE.....

☐ Please send Gift card.....From.....

United States	1 year subscription	$3.50 ☐	with Directory	$4.00 ☐
Canada	1 year subscription	4.50 ☐	with Directory	5.00 ☐
Foreign Countries	1 year subscription	5.00 ☐	with Directory	5.50 ☐

Single Copies..... $.35 Directory Issue..... $1.25

Directory Issue published each year in January.

NEW RECORDINGS RECEIVED

TELEMANN: Oboe Concerti in E minor, D minor; Viola Concerto in G major; violin concerto in A minor; Sonata a quattro in A major; I Solisti di Zagreb; Vanguard BGS-5026. Stereolab also available in Monaural, BG-598.

KHATCHATURIAN: Suite from "Gayne." KABALEVSKY, suite "The Comedians," Vienna State Opera Orchestra, Vladimir Golschmann conducting; Vanguard SRV-113 SD (Stereolab).

ORFF: "Der Mond"; Philharmonia Orchestra, Chorus and Soloists, Wolfgang Sawallisch, conductor; Angel 3567 BL (35541-42) (Stereo).

OPERA ARIAS BY VERDI, PUCCINI, BIZET, PONCHIELLI, DONIZETTI, MEYERBEER and FLOTOW and songs: Beniamino Gigli, tenor; RCA Victor LM-2337 (Red Seal) (Stereo).

BEETHOVEN: Symphony No. 7, A major, Op. 92; Symphony of the Air, Leopold Stokowski conducting; United Artists UAL 7003 Hi Fidelity (Monaural).

J. S. BACH: Cantata No. 140, "Wachet Auf," and No. 4 "Christ lag in Totesbanden", soloists, Vienna State Opera Orchestra and Chamber Choir, Felix Prohaska, conductor (Bach Guild Series); Vanguard BGS-5026 (Stereolab) and BG 598 (Monaural).

HAYDN: Symphony No. 45 ("Farewell"); MOZART: Symphony No. 36 ("Linz"); Festival Casals Orchestra of Puerto Rico, Pablo Casals conductor; Columbia ML5449 (Monaural).

SHOSTAKOVITCH: Concerto for 'Cello in E flat, Mstislav Rostropovich, soloist; Symphony No. 1 in F major; Philadelphia Orchestra, Eugene Ormandy, conductor; Columbia ML 5452 (Monaural).

MAHLER: Symphony No. 9 in D minor; The London Symphony Orchestra, Leopold Ludwig, conductor. Everest LPBR 6050-2 (Monaural), also available on Stereo, SDBR 3050-2.

DEBUSSY: "La Boite a Joujoux" and "Printemps"; L'Orchestre de la Suisse-Romande, Ernest Ansermet, conductor; London CS 6079 (Stereo).

THE UNKNOWN CENTURY OF AMERICAN CLASSICAL MUSIC (1760-1860), Vol. I. ARIAS, ANTHEMS AND CHORALES OF THE AMERICAN MORAVIANS; The Moravian Festival Chorus and Orchestra, Thor Johnson conducting; Columbia ML 5427 (Monaural).

TCHAIKOVSKY: Symphony No. 5, Philadelphia Orchestra, Eugene Ormandy conducting; Columbia, ML 5435 (Monaural).

TCHAIKOVSKY: Symphony No. 5, Cleveland Orchestra, George Szell conducting; Epic LC 3647 (Monaural).

BERLIOZ: Requiem; Leopold Simoneau, tenor, Boston Symphony Orchestra, New England Conservatory Chorus, Charles Munch, conductor; RCA Victor, Soria Series LDS 6077 (Stereo) and LD 6077 (Monaural) (with book designed by Albert Skira containing the Latin text and color reproductions of famous paintings; limited edition of 200 copies).

DON ELLIOTT: A THURBER CARNIVAL: original Broadway cast in excerpts from the musical play, (with portfolio of Thurber drawings including "The Last Flower," a parable in pictures); Columbia KOL 5500. (Monaural).

---

and construction, Ashkenazy demonstrates the skill that brought him first prize in the plush and famous Brussels International Contest in 1956 and second prize in the Warsaw Chopin Contest in 1954. Now only twenty-three, he demonstrates a mature, imaginative approach and a secure, powerful, expressive technique. It is an excellent disc.

J. L. B.

FOR ORCHESTRA

Beethoven: SYMPHONY NO. 4 IN B FLAT MAJOR (Opus 60), CORIOLAN OVERTURE (Opus 62). L'ORCHESTRE DE LA SUISSE ROMANDE. ERNEST ANSERMET, COND. London CS 6070, Stereo. If London Records were of a mind to have a series of "The Complete Symphonies of Beethoven, Conducted by . . .," then Ernest Ansermet must surely get the nod. This reading of the Fourth Symphony and the "Coriolanus" Overture are among the finest in the catalogue, and give further credence to my belief that Ansermet is a Beethovenian to be reckoned with. He has the intuitive artistry to give these works incisiveness, lyricism, and compulsion, all at once, yet remain pretty faithful to the letter of the score. London's recording engineers remain faithful to their high standards of clean and effective stereo.

R. I. F.

Mozart: SYMPHONY NO. 41 IN C MAJOR (K. 551), "JUPITER"; SYMPHONY NO. 35 IN D MAJOR (K. 385), "HAFFNER." THE ISRAEL PHILHARMONIC ORCHESTRA, JOSEF KRIPS, COND. London CS 6081, Stereo. This is an honest performance—correct, clear, well played and recorded—but rather dull. I would attribute my disappointment principally to the rather stodgy tempi, particularly of the last movements. Although I am not an advocate of speed for its own sake, the finale of the "Haffner" should be played as fast as the strings can do so with facility and clarity. "Presto" is the composer's direction, not limitation, and in this instance the virtuosity and brilliance of the musicians can best serve the interpretation. Much the same holds true for the Allegro Molto of the "Jupiter." The Israeli orchestra certainly could have handled the job, if given the chance.

R. I. F.

OPERA

Boito, MEFISTOFELE; CESARE SIEPI (MEFISTOFELE), MARIO DEL MONACO (FAUST), RENATA TEBALDI (MARGHERITA), LUCIA DANIELI (MARTA AND PANTALIS), PIERO DI PALMA (WAGNER AND NEREO), FLORIANA CAVALLI (ELENA); ORCHESTRA AND CHORUS OF THE ACCADEMIA DI SANTA CECILIA, TULLIO SERAFIN, conductor, BENAVENTURA SOMMA, chorus master. London OSA 1307, stereophonic.

Boito's opera in 4 acts, a prologue and an epilogue presenting a somewhat different version of the Faust epic of Goethe than does Gounod, has at least three singers of glorious endowments. Renata Tebaldi as Margherita reveals the perfect vocal method and warm dramatic powers for which she is famous. Mario del Monaco as Faust gives his full vocal powers and an increased suavity of style to the arias of the lover. Cesare Siepi in the title role gives fine fluency and power of utterance to the highly graphic Prologue and elsewhere in the opera scores notably in this sardonic role. These three represent the cream of the crop, and the others, are all adequate to their roles, especially Floriana Cavalli as a sweet-voiced Elena. Serafin, veteran master of the Italian opera repertory, deals finely with the conducting assignment, and the chorus is superb in its important assignment. Truly, this is a superior example of opera as conveyed by the medium of stereo.

L. R. T.

THE RECORD HUNTER

"The World's Largest Firm Specializing in Long Playing Records Exclusively"

507 Fifth Avenue, New York 17, New York

THE RECORD HUNTER'S COURTESY CARD

for Impressive Discounts and Exclusive Professional Service Designed Specially for Musicians, Music Teachers, Students . . .

Honored both at The Record Hunter's New York City Store and through The Record Hunter's Mail Order Department . . .

Please mail your application for Free Courtesy Card to:

THE RECORD HUNTER — Dept. CC
507 Fifth Avenue, New York 17, N. Y.

Be sure to state Professional Status and give at least one Reference.

NATIONAL SCENE

(*Continued from page 24*)

Sinfonia in B Minor and Concerto in D Minor.

Emil Gilels' recital showed some of the expected musical maturation, but still not enough inhibition of the mallet-like aggression that, while superb in combat with a full orchestra at *forte*, rather perforates the more fragile beauties of Schubert and Schumann.

Ruth Slenczynska was heard in a piano recital at MIT.

In a satisfying debut with the Boston Symphony, Gary Graffman played Chopin's Concerto in E Minor, and followed it with a forgotten "Capriccio" by Mendelssohn, which he discovered and had polished to a high glitter. But for all the taste and assurance of his playing, there was something a shade too objective about it.

■ The third day of the Big Snow saw a large and bundled crowd tracking their habitual way to Symphony Hall for the premiere of Martinu's "Fantasia Concertante" for Piano and Orchestra. It had been composed in 1958, on commission from the Swiss pianist, Margrit Weber, who played the solo part. The music, comforting and sweetly consoling, never leaves its style of outworn lushness, and the pianist, though a musician of unquestionable accomplishment, was unable to summon the power to vie with an orchestra happily expressing itself.

Richard Burgin, assistant conductor of the Symphony, led his players through a vibrant performance of Mahler's Second ("Resurrection") Symphony, with Alfred Nash Patterson's Chorus Pro Music assisting. The sound was alive and new-minted—the sweeping crescendos, the dramatic verve, and the radiant shimmer of the voices.

So much music-making goes on in public here that we may overlook the behind-scenes activity of several fine music schools. A series of newspaper articles has noted the laudable growth of the Berklee School of Modern Music. Once called the Schillinger House, this institution is bent on providing the strictest and most practical training possible to would-be jazz musicians. Its work in arranging and composition is reaching all parts of the world and drawing many international students. It is good to see such a center arise just when some of our best young composition talent is turning to serious arranging for an increasing variety of paying media.

ROBERT W. DUMM

BIRMINGHAM, ALA.

■ After consideration of many applicants, the Birmingham Symphony Association has chosen Arthur Winograd, of New York, as next season's conductor, to succeed Arthur Bennett Lipkin, who had resigned. Recently Mr. Winograd met with approval on conducting his first concert here. At the orchestra's last concert of the season, Mr. Lipkin was presented with citations by the Mayor of the City, the Superintendent of Schools, the Birmingham Music Club and other cultural groups. A silver baton from the members of the orchestra and keys to a handsome new automobile were other gifts.

The final concert was played with much brilliance by the orchestra and featured as soloist Risë Stevens, Metropolitan Opera mezzo-soprano, who looked beautiful and had never sung better here. The president of the Symphony Association, Joseph N. Greene, has engaged soloists for 1960-61 including the young piano prodigy, Lorin Hollander; Isaac Stern, Artur Rubinstein and Elisabeth Schwarzkopf.

The Birmingham Music Club, through its president, Mrs. D. Trotter Jones, announces concerts next season by Leonard Bernstein conducting the New York Philharmonic; George Szell, directing the Cleveland Orchestra; Queen Elizabeth's Cold Stream Guards and three other events, to be announced. The club recently presented Ruth Page's Chicago Opera Ballet to applause.

An original musical comedy by Hugh Thomas, director of the Birmingham Conservatory of Music, with lyrics by Prof. Arnold Powell of the drama department of Birmingham Southern College, titled "Caught Dead," was presented to the public in eight performances. The enthusiastic reception resulted in other hearings in several cities of this State, Andrew Gainey, baritone, and Teresa Rinaldi sang the leading roles . . . The Birmingham Civic Opera, Douglas Arent, president, and Martha Dick McClung, producer, will present Mozart's "Cosi Fan Tutte" for its spring offering. John Brownlee, baritone of the Metropolitan, will sing a leading role . . . Herbert Grieb, organist and choir director of the P. E. Church of the Advent here, is becoming midely known as a composer of church music, a favorite among his works being a "Lullaby for the Infant Jesus."

ALICE GRAHAM

On A Lighter Note

OPERATION PAG

That demon musicologist (species opera), Margaret Walters, is at it again, and here's the product of her pen with editorial emendations in a couple of places:

"Pagliacci" and "Cavalleria Rusticana," too—
"The Clown" and "Rustic Chivalry," in English, folks to you—
Are known to music lovers as the opera's Heavenly Twins,
Because when one is over, the other one begins!

Canio and his wife Nedda had a popular tent show;
They travelled all o'er Italy, (from town to town they'd go).
Besides their chore boy, Tonio, there was a village guy
Who's handsome and most talented—he caught the lady's eye!
Now Nedda was a beauty, and somewhat of a flirt,
But she thought she was quite cautions, and very much alert;
She kept her head, but gave her heart to handsome Silvio.
But Tonio, the servant, was really in the know . . .

(Here the plot thickens—Ed.)

One day when Nedda was alone, her husband gone to town,
Tonio saw his advantage to let his back hair down!

He swore his love for Nedda, for her he said he'd die,
While she gazed incredulous at the boldness of the guy;
At all his silly love talk she was very much annoyed;
Said she, "You ought to go see that fellow, Sigmund Freud!"
But stupid Tonio this time was quick with a retort;
Said he, "I was a case in Dr. Kinsey's last report!"
But all he was rewarded for his very timely quip
Was a vicious, stinging, nasty blow from Nedda's riding whip!
He shuffled off to bind his wounds, heart sore with love and hate,
But well he knew he'd have revenge, if he would only wait . . .

(Really thick now—Ed.)

That very day Boss Canio was going to the city,
To stock up with provisions and get Nedda something pretty.

Said Canio to Beppe—oh!
"You go hitch up the pony,
Put on your hat with the feather, we go for macaroni."
So off they went to spend the day; Nedda didn't go along;
As soon as she knew they were gone, she burst into a song.
She didn't sing of flowers, she didn't sing of trees,
But like any other girl in love; she sang of birds and bees!

At even-time ol' Can' came home—his head and heart both bowed,
But nonetheless he got his drum and called the village crowd,
For Tonio had spilled the beans, and he'd told Canio all,
How Nedda cared for someone else, and not for him atall!
The happy townfolk gathered to see the evening show,
Ned', Can', an' Bep' the cast, together with Tonio.
The scene within the tent show was a dining table set,
The act a love triangle, around the table met.
One man was the lover, Nedda the faithless wife,
Another was the fall guy, just as it was in life . . .

Now, she was dressed as Columbine, sang sweet and also danced,
But Can' was thinkin' all the while how she'd gone and romanced . . .
And as she flirted here and there, the audience had a ball,
But he got hot and hotter until at the final',
He yelled "Tell me his name," grabbed knife from the table,
Stabbed faithless Nedda hard . . . and closed Pagliaccio's fable . . .

(Silvio also got perforated, but that just won't rhyme—Ed.).

(*"Operation CAV" in next issue*)

The *International* Scene

"The Big Four," judges from America at the Chopin Competition in Warsaw. Left to right, BEVERIDGE WEBSTER, MIECZYSLAW HORSZOWSKI, ARTUR RUBINSTEIN, *chairman, and* WITOLD MALCUZINSKI, *pianists all.*

VIENNA

■ Two American ballet companies gave starring performances here, making somewhat different impressions. Katherine Dunham brought down the house each time she and her company gave their program, "A Caribbean Rhapsody." Dunham is a dancer with a highly personal and individual style and her research in Caribbean cultures proved revelatory here. The performance, anything but academic, was inspired by artistic feeling and danced with deep emotional appeal.

The other group was the Jerome Robbins Ballet, which did not produce quite the same artistic effect that it did last summer at Salzburg. Renzo Raiss, head of the group, is trying to carry out a project to establish a Ballet Festival in Salzburg during the period when there is no festival. It is reported that technical difficulties have arisen and that the plan may not be realized.

In the Robbins program, the most artistic items were Job Sanders' choreography of "Bachianas Brasileiras," with music by Villa-Lobos, and "Street-corner Royalty," with score by Jack Montrose.

■ The Vienna State Opera recently enlarged its repertory by producing the first Russian work to be seen in the new house. Lovro von Matacic arranged and conducted Borodin's "Prince Igor." Usually Act III is omitted in performances today, but the conductor did not follow this tradition. From the dramatic standpoint this opera—already arranged musically by Rimsky-Korsakov and Glazounov, and now further adapted by von Matacic, was rather weak. Paul Hager, the producer, could not make up for this lack of a strong action, however hard he tried; but from the musical side the production was impressive. As a conductor, von Matacic was brilliant. The effect was of a mosaic, however, rather than artistic unity. The Vienna Philharmonic Orchestra was assisted by a fine group of soloists, including Eberhard Waechter in the title role, Hans Hotter (Galitzky), Giuseppe Zampieri (Vladimir), Gottlob Frick (Chan), Hilde Zadek (Jaroslavna), Ira Malaniuk (Kontshakova), and by two excellent actors in Pater Klein (Eroshka) and Carl Doench (Skula).

■ Another Russian opera was recently given in Graz—Tchaikovsky's "Pique Dame." The Graz Opera, which has long served as a training ground for the Vienna State Opera, has a repertory that would arouse envy in many an opera house. Among some of the composers heard there are Hugo Wolf, Wolf-Ferrari, Richard Strauss and Wagner. In the production of "Pique Dame," Rolf Polke, singing the role of Jeletzky, was the key figure in a performance both in his acting and singing. The ensemble as a whole offered good, average attainments and so did the Graz Philharmonic Orchestra under the direction of Gustav Cerny.

■ Among the great number of recent concerts in Vienna, I wish to single out five characteristic and outstanding ones. Herbert von Karajan gave one of the most fascinating programs of the season when he conducted Stravinsky's "Canticum Sacrum," composed in 1956. He was brilliantly assisted by the noble tenor voice of Anton Dermota, the deep baritone of Hugo Wiener, and the excellent playing of the Vienna Philharmonic Orchestra and singing of the chorus of the Gesellschaft der Musikfreunde (sometimes called the Singverein). This work was followed by Bruckner's Symphony No. 7, in E major. This last had a performance lacking in pathetic accents, impressive in its fervent strength, and had a great success.

Rafael Kubelik conducted a Philharmonic concert, containing Honegger's Symphony No. 5 and Bruckner's Symphony No. 9 in D minor. The first work had its first hearing in Vienna, and the appeal was mostly of an academic sort. The Bruckner (which was dedicated to the "lieben Gott") had a reading of worshipful spirit.

The American Lorin Maazel appeared as both violin soloist and conductor—in Bach's A minor Violin Concerto (BWV 1043) and as conductor of Brahms' Symphony No. 2 in D major, showing himself to be a classical interpreter of ability and in Stravinsky's "L'Histoire du Soldat" (1917) as one of the best conductors of contemporary music. He has been engaged to conduct "Lohengrin" at Bayreuth this summer, with Weiland Wagner as producer.

Bruno Maderna, a specialist in the performance of modern works, directed Stravinsky's "Le Sacre du Printemps," assisted excellently by the Wiener Symphoniker. This concert was under the auspices of the Austrian Radio, which is becoming a great promoter of contemporary music. The superb program was complemented with Alban Berg's Violin Concerto, in which Eduard Melkus, young and gifted Viennese, was the soloist, and a "Serenade" (1956) composed by the conductor.

Hans Swarowsky, one of the best conductors of Mahler's works, gave a splendid performance of his Symphony No. 3 in D minor, a work lasting 90 minutes and divided into two parts of six movements. The Wiener Symphoniker and the contralto Ursula Boese (from Hamburg) assisted in the best possible fashion. This concert has been, thus far, the climax of the Mahler Centenary celebration here. There will, of course, be further concerts in his honor by notable conductors including Bruno Walter (Symphony No. 4), Karajan ("Song of the Earth"), Keilberth (Symphony No. 8), Krips (Symphony No. 2), Ancerl (Symphony No. 5), Horenstein (Symphony No. 9), but it will be difficult for them to surpass this unique achievement of Swarowsky.

GERHARD BRUNNER

LONDON

■ Two developments have spotlighted the background to the British musical scene in recent weeks. One was the announcement by the Government at the end of February that 23 per cent more money would be handed to the Arts Council next season for subsidies, compared with the current year, lifting the total for all the arts in general to £1,500,000 (about $4,200,000). The Council plans to double its subsidies for drama, and increase those for music by an average of 25 per cent.

The second ray penetrated the murky fastnesses of musical academies and colleges, in the shape of fierce attacks in the Press, by prominent musicians as well as critics, against outdated teaching methods in relation to contemporary music and expanding techniques of composition.

Leading composers Sir William Walton and Michael Tippett, with Royal Liverpool Philharmonic conductor John Pritchard, wrote jointly to one daily newspaper declaring that "little or nothing serious" is done by the academies to acquaint their students with the facts of contemporary music, "except occasionally and at the student's

own request." Their conclusions were reached after reading what academy principals had already published in their own defense, and trenchantly supported allegations made by fellow-critics of mine which the principals had dismissed as "a journalistic stunt."

Although I have no personal experience of English music colleges (my own studentship was spent in France), I can vouch for widespread discontent among students and recent graduates with the standard of college teaching. Young conductors and orchestral players are openly contemptuous of a curriculum which stops, historically, with Elgar and Vaughan Williams, and virtually ignores Stravinsky, Schönberg and other giants of the twentieth century. Academy staffs, however, are so deeply entrenched that whether they will yet recognize the need for radical up-dating of ideas remains to be seen. As chief *Daily Telegraph* critic Martin Cooper wrote: "Even the best doctors can do little for a man who refuses to admit that he is ill."

■ Meanwhile, seedlings of a more updated policy in music programs are taking isolated root here and there. The BBC's new series of public chamber concerts have flourished on Stravinsky, Schönberg, Berg, Messiaen, Janacek, Henze and native composers like Britten and Iain Hamilton. Another series of chamber concerts labelled "Music Today" was launched with a Schönberg-Boulez program, and its first three concerts were SRO in spite of being given in the Royal Festival Hall's ancillary Recital Room—known locally as "the airing cupboard" on account of its bad shape and worse acoustics. The English premieres of two chamber operas, Blacher's "The Tide" and Milhaud's "The Sorrows of Orpheus," inaugurated "Group Eight," an enterprising small troupe which hopes to establish a regular base in a provincial city.

All these, however, scarcely ripple the mainstream of musical activity, which flows in undiminished spate through its nineteenth century watercourse, spilling its visiting celebrities into Convention Bay. Among them I would single out superb performances by David Oistrakh, the Quintetto Chigiano from Italy, Klemperer in Brahms and Yehudi Menuhin playing the first performance here of the re-discovered early Violin Concerto by Bartók—no great masterpiece but certainly worth a place in the violinists' repertory. Centennial commemorations of Mahler and Hugo Wolf have so far been reflected only in a couple of symphonies and a variable song recital by Irmgard Seefried.

■ Something unexpectedly exciting happened at Covent Garden in January, when the Royal Ballet premiered Frederick Ashton's latest, "La Fille Mal Gardée." One of the oldest surviving ballets (first created by Dauberval in 1789), the pastoral comedy of manners has been transformed by Ashton's inventive brilliance into a spectacle of lyrical poetry, wit and virtuoso thrills. What seemed at first a retrograde step in the company's artistic policy became instead a triumph of imaginative choreography. Hérold's tinkly period music is dolled up in a new orchestration by John Lanchbery, supporting both poetic and intoxicatng bravura dancing by Nadia Nerina and David Blair, who are expected to lead the USA premiere on the company's next transatlantic tour.

Opera-wise, the major event has been the return to Covent Garden after 21 years of Jussi Bjoerling, who sang Rodolfo in "La Bohème" in March to Rosanna Carteri's fresh-voiced Mimi (her debut here). Bjoerling is still, for me, the aristocrat of tenors, in spite of looking more like a rich uncle than a penniless poet, and two-gesture acting which made Gigli seem histrionic by comparison. The elegance and beauty of his phrasing was enough excitement and reward on its own account, and left an imperishable memory. The new Mimi was attractive and appealing, well supported by the other principals and the spirited conducting of Edward Downes.

Soprano Joan Sutherland recovered from illness after my last report to redeem her laurels in "La Traviata" and a revival of the beautiful Zeffirelli production of "Lucia di Lammermoor." After Miss Sutherland's departure for Italy (whence I flew to hear her sing a stunning performance of Handel's "Alcina" on her Italian debut at Venice), "Lucia" at Covent Garden was newly taken by Sadler's Wells soprano June Bronhill, another Australian. She is light in dramatic weight and color, sparkling and precise in florid singing, but found long legato phrases more difficult to sustain. Canadian newcomer André Turp, singing Edgardo, brought welcome reinforcement to the company's sparse tenor echelon.

■ Sadler's Wells, charged with major responsibility for opera in the provinces in addition to its London theater, and operating two full companies, will have an extra £70,000 ($196,000) as a result of the new allotment of Arts Council subsidies, bringing its total for next season to £275,000 (about $770,000). Currently it has been re-working the standard repertory with revivals of "Pearl Fishers," "Don Pasquale" and "Fidelio," and also brought back John Gardner's "The Moon and Sixpence" for fresh hearing. This version of Maugham-into-music, first performed in 1957, renewed its impact through a heavyweight score that carries the drama within itself, the vivid production of Peter Hall (shortly launching his first season as director of Stratford's Shakespeare Memorial Theater), and the telling performance of baritone John Hargreaves as Strickland, the stockbroker possessed by the demon of painting. It left me wondering afresh why Somerset Maugham has not otherwise been quarried for librettos; his stories could furnish at least a couple of dozen operas.

NOËL GOODWIN

PARIS

■ The most important event of the month was the long-awaited premiere of two new ballets at the Opéra. The first one was drawn from Dumas' famous play, "La Dame aux Camelias." The book, in four tableaux and a prologue, is by Tatiana Gsovsky. The score is by Henri Sauguet. In the prologue the broken-hearted Armand attends the auction of the furniture and dresses of Marguerite Gautier, who has died. A red gown reminds him of the ball where he first met her. This ball, which then materializes, is a sumptuous fairyland of rhythms and colors. The second tableau takes place in the country retreat and includes the scene with the father. Then we move to a casino where the gambling and the can-can underline the downfall of the heroine. In the last scene, the best and most moving in my opinion, Marguerite dies in the arms of Armand.

Over the pretty score of M. Sauguet hover from time to time the shadows of such romanticists as Liszt, Chopin and Johann Strauss. The music is logical, varied, frequently audacious, and is wonderfully danceable, thanks to its fine rhythms and its dramatic melodies. The sets and costumes of Jacques Dupont are simply marvelous. Under excellent lighting they evoke a veritable fairyland. Unfortunately the choreography of Tatiana Gsovsky, who was especially engaged for this occasion, was disappointing because of its lack of imagination and taste, its banality and its monotony in the ensembles as well as in the solos. The two principal roles were undertaken by the elegant George Skibine and the great star, Yvette Chauviré. But in spite of the best efforts of the conductor, Fourestier, they were not able to overcome the weak choreography.

The second ballet, "Quarrtsiluni," was a complete success. The book, the choreography, and the staging are by the famous Danish choreographer Harald Lander. It is a hymn to Light, danced by Eskimos. A witch doctor with a drum (Michel Descombey) beats out the measure. Little by little the tribe is aroused from its lethargy, while the aurora borealis lights the heavens. The wonderful dancing of the corps de ballet, the handsome sets of Bernard Deyde, the music of the Danish composer Knudage Riisager, with its great waves of orchestral sound, the fine conducting of Robert Blot, all contributed to the general enchantment.

NORTHWESTERN UNIVERSITY
School of Music
announces
a series of lecture-demonstrations
in solo and ensemble piano techniques
by
Vronsky and Babin
duo-pianists
May 9-20
The artists will work with advanced students from the School of Music in sessions open to the public.

■ The Domaine Musical, whose concerts always arouse great interest, gave a concert of music for percussion under the direction of Pierre Boulez, at the Theatre de l'Odeon. Two works of Varèse were played: "Ionisation," already familiar here, and the first performance of "Hyperprisme." There was also a first performance of some extraordinary pieces for solo percussion, "Zyklus" by Stockhausen, and "Transition II" by Maurice Kagel of the electronic studio of Cologne, and finally "Au dela du Hasard" by Jean Barraque, with its story taken from a novel by the German author Hermann Broch and scored for women's voices and 4 instrumental groups, including a wonderful jazz combo.

The Théatre National Populaire, which persues similar aims, presented at the Palais de Chaillot a curious composition by Jacque Bondon based on a science fiction novel, "La Cupole," which takes place on the planet Jupiter, and in which the twelve-tone system and percussion predominate.

Robert Casadesus gave a magnificent performance of Beethoven's Fifth Concerto and D'Indy's "Symphony sur un Chant Montagnard" under the baton of Maestro Audoli at the Pasdeloup.

The Orchestre National de la Radio under Rosenthal gave a concert "in memoriam" containing works of Martinu and Villa-Lobos, which was received with great emotion.

SUZANNE DEMARQUEZ

VENICE

■ An important event in the Italian winter season has been the appearance of the Jugoslavian National Theatre on the stage of La Fenice Opera House. It gave both operas and ballets; though I prefer the way it performed opera, one must admit that the ballets too were excellent.

The opera was "Khovanstchina" by Mussorgsky. This is a work whose influence on Western music has not been perhaps sufficiently realized. It does not suffer from the passing of time and always has a warm reception in a country such as Italy, where the popular values in art have traditionally been strong. More than does "Boris," this work reveals the deep traits of the soul of the Russian people. For it, Mussorgsky created a new musical language, but could not bring to it the last touch of refinement, since death stopped his hand before its completion. As Debussy said, "It seems like the art of a strange savage who discovers music at each step put forward by his emotions."

In this connection, one could appreciate the perfection reached in this work by the Jugoslavian National Theatre, because only an extremely well amalgamated company can evoke the mystical and primitive atmosphere of the ancient religious group, which is at the center of the plot—the so-called "Old Believers" of the 17th century in Russia —and fuse, as Mussorgsky does, the popular with ancient liturgical music. To single out but one name, I do not think one can find outside of this company a basso with the impressive art of Miroslav Cangalovic in the role of Dosifeo, the head of the Old Believers. In all respects, this is one of the best operas to be seen this year in Italy.

■ The three ballets brought to Venice by this company are "Louisville Concerto" by Jacques Ibert; "The Marvellous Mandarin" by Bartok, and "The Sugar-loaf Heart" by Kresimir Baranovic. The last-named ballet was composed in 1924 under the influence of Stravinsky, for Margaret Froman. Since then, this typically folkloristic work has had a success all over Europe. The plot concerns the love of a boy and a girl at a village fair; and once this is stated, one can easily imagine at what the music aims—namely, at following the psychological line of action, describing at the same time the picturesque environment.

The true discovery of the night was Dusanka Sifnios in the role of the girl in Bartok's "Marvellous Mandarin." She is today one of the most promising figures in modern ballet. The deeply intense and sensual motive of this work, the music of which is well known in the United States, had in her an interpreter of a high rank, who seems to have surmounted the purely technical side of the modern dance, in order to give full expression to all the nuances of the score.

MINO VIANELLO

MEXICO

■ The concerts given by the National Symphony in the Bellas Artes are especially interesting this season. The Polish director Stanislaw Skrowaczewski gave an inspiring reading of the Prokofieff ballet music, "Romeo and Juliet." In seven episodes, the work displays modern tonalities and rhythms. Another grateful number was Mahler's "Lieder eines fahrenden Gesellen," sung with the orchestra by Aurora Woodrow. It is a pleasure to note how Miss Woodrow improves from season to season. She has now added a greater sense of dignity befitting the work which is seldom heard here.

Ann Schein, American pianist, is to play the Beethoven Emperor Concerto at the next symphony concert in the Bellas Artes. This will be her first appearance this season in her tour of Latin America under Ernesto Quesada's management.

Luis Sandi, recently appointed director of all music sponsored by the Institute of Bellas Artes, has taken his Madrigalistas on their first tour of the provinces. For some years, he has been Federal Supervisor of the schools of the country. In Mexico City he has revived the Sunday afternoon orchestral concerts in the historic School of the Colegio de las Viscainas. The National Symphony will be directed by Maestro de la Fuente, and opportunity will be given to younger men, among them Francisco Savin, Jorge Mester and Armando Zayas. The Sunday concerts in Chapultepec Park as arranged by Sandi will continue.

■ Mexico has carried on its own Chopin celebration, and has arranged for appearances in the Bellas Artes of Adam Harasiewicz, winner of the Chopin prize in Warsaw. After playing a Chopin concerto with the National Symphony, he gave two recitals, under Quesada's management. He is still a young man and has much to learn before he becomes a mature artist and musician, and this is his first visit to the West.

MARJORIE MITCHELL, *pianist from Charlottesville, Va., leaves New York for Amsterdam to begin her* 1960 *concert tour of Europe. She is scheduled for engagements in Holland, Germany and Austria.*

During March and April the University is arranging concerts to be given in the auditorium of the Medical Building. Miguel Garcia Mora, pianist, member of the faculty music division, opened the series. Adolfo Odnoposoff, cellist, was heard, accompanied by his wife at the piano. Other concerts will be given by the guitarrist Manuel Lopez Ramos, the Lener String Quartet, Tomas Marin, violinist, and Stella Contreras, pianist.

The Ponce Association presented in Sala Ponce a recently formed Coral Mexicano, of which Ramon Noble is the director. The program included the Gretchaninoff "Missa Solemnis."

■ Roberto Kitain, well-known in Mexico, is the promoter of a new series of concerts in Acapulco. These include appearances by André Kostelanetz, who will direct three concerts with a Mexican symphony orchestra. Also scheduled are Arthur Fiedler, who will conduct the summer concerts in Central Park, and the noted dance ensemble, Pan-American Ballet. It is announced that these concerts will continue indefinitely.

Two other recent events in Mexico City should be mentioned. Michel Block, in his recent Sala Ponce recital devoted entirely to Chopin, showed a good command of the piano, and a sensitivity to moods that satisfied his listeners. A new violinist, Thomas Marin, in a recent concert at the Bellas Artes, displayed an adequate technique. Having studied with Jose Smilovitz of the National Conservatory, his taste has been formed by a teacher of excellent ability. In his concert, which also included the Sonata for violin alone by Paul Ben-Haim, he had good support by the pianist Raquel Mintz Friedman.

CHARLES POORE

PAULIST CHOIR
of CHICAGO
FATHER O'MALLEY, *CONDUCTOR*
EFOM RECORDS
Now Booking: 911 So. Wabash Ave., Chicago 5, Ill.

AMSTERDAM

■ Eugen Jochum and Bernard Haitink have been named first conductors of the Concertgebouw Orchestra. The latter is only 30 years old, but has manifold gifts and considerable experience. The two leaders will accompany the orchestra on its tour of the United States and Canada in the Spring of 1961.

The present winter season was under notable guest conductors and included some new works. Rafael Kubelik opened the series, performing a new "Symphonic Etude" (1959) by Dutch composer Hendrik Andriessen and also led the Third Symphony of Bruckner. The second guest was Carlo Maria Giulini, always welcomed in his appearances at the Holland Festival; he led a Concerto Grosso by Locatelli (who incidentally died in Amsterdam in 1764 after living here for 30 years), the Fourth Symphony by G. F. Malipiero (1946), written in memory of Natalya Koussevitzky, and the Second Symphony of Tchaikovsky; the soloist, Edward Witsenburg, first harpist of the Residentie Orchestra, played Denussy's "Danses" for harp and orchestra. At Giulini's final concert, Bruno Giuranna, a masterly player on the viola d'amore and member of I Musici, performed concertos for that instrument by Vivaldi and Hindemith.

George Szell's period as guest with the Concertgebouw included a program at The Hague bringing an intense reading of Beethoven's "Eroica" Symphony and "Le Tombeau de Couperin" by Ravel, and Eduardo del Peyo played Brahms' First Piano Concerto gloriously. A week later the Dutch pianist Cor de Groot was soloist in Ravel's Left-Hand Concerto.

The holiday matinee included Honegger's "Cantate de Noel," given with Jan Brussen conducting an excellent performance. Willem Noske scored in Bach's E major Violin Concerto.

In the second half of the season, guest conductors included Charles Munch, Haitink, Skrowaczewski, Pierre Boulez and Otterloo. Skrowaczewski introduced his own work for string orchestra and Dallapiccola's 12-tone cantata "An Mathilde," a setting of Heine (soloist was Helena Palarczyck, who had sung so persuasively in Schönberg's "Erwartung" at the 1948 Holland Festival). Boulez, the modern composer, turned out to be a good conductor in Haydn's "Symphony No. 92 (the "Oxford"); "Le Chant du Rossignol" by Stravinsky and Bartok's "The Marvellous Mandarin."

■ The Residentie Orchestra of The Hague, under Willem Van Otterloo scored with a concert version of the opera by Ravel "L'Enfant et les Sortilèges" with chorus and soloists including Elizabeth Lugt (the Child), Cora Canne Mayer, John Van Kasteren and Laurens Bogtman, who all sang their parts with great conviction.

The same conductor gave a captivating reading of the Concerto for Orchestra (1954) by Witold Lutoslawski. Theo Olof, pianist, played Mozart's Concerto in A major (K. V. 219) well. Otterloo's "Serenade" for small ensemble was another later novelty under his own baton. Nikita Magaloff triumphed in the Third Piano Concerto by Prokofiev. Otterloo also led the Mahler Fourth, with Elly Ameling as one of the soloists, and Daniel Weyenberg played the first Piano Concerto by Tchaikovsky to an ovation. Jean Fournet, as guest batonist, played "Escales" by Ibert, the Schumann Fourth Symphony, and Brahms' Second Piano Concerto with Artur Rubinstein as feted soloist. Jean Martinon was another French guest, presenting among other music "Chout" by Prokofiev and dances from "Prince Igor" by Borodin. The Walton 'Cello Concerto was played by Pierre Fournier.

■ The third important Netherlands Orchestra, the Rotterdam Philharmonic, long conducted by Eduard Flipse, who has done so much to put it on a fine basis, has had a new concertmaster since January in Willem Noske. Flipse recently presented the "Rondo Veneziano" by Pizzetti and "Petite Symphonie Concertante" by Frank Martin, among many other interesting works. The orchestra gave a concert at the Concertgebouw with Flipse conducting and the Dutch pianist Theo Bruins as soloist in Saint-Saens' Concerto in G minor. Another novel concert was led by the American Lorin Maazel with Artur Rubinstein scoring in the Second Concerto of Rachmaninov. The young batonist opened the program with the "Classical Symphony" by Prokofiev and closed it with the Mussorgsky-Ravel "Pictures from an Exhibition." Wilhelm Kempff, the veteran pianist, triumphed in the fourth Beethoven Concerto under the baton of Dean Dixon, the American conductor.

LENY NOSKE-FRIEDLAENDER

BUENOS AIRES

■ The Municipal Amphitheatre having been temporarily repaired after the fire which entirely destroyed its stage, the Colon Theatre opened its summer season there. The performances, which covered barely a month, included orchestral and choral concerts, including works by Verdi, Boito, Wagner, Donizetti, Ponchielli and others. A whole program was devoted to Wagner.

The bills were made up of choruses and arias. Among the soloists were sopranos Haydee Rosas, Alicia Allerand (the last giving a remarkably fine performance of Lucia's "Mad Scene," and Marta Gerbarini; tenors Renato Sassola, Carlos Cossuta and Virgilio Tavini; baritone Eduardo Gitanti and bass Juan Zanin. The orchestra was conducted by Roberto Kinsky, Rainaldo Zamboni, and Juan Martini.

The North American conductor Arthur Fiedler, well known here because of his recordings of light music with the Boston Pops Orchestra, was very well received and warmly applauded. The Chilean maestro, Victor Tevah, gave two performances of Orff's "Carmina Burana," the chorus trained by Tulio Boni.

To a full house, the United States Navy Band and the Coral Sea Chanters group, conducted respectively by Capt. Charles Brendler and James Smith, gave a concert enthusiastically received by the public. The performers came aboard the SS. Macon when American President Eisenhower visited this country. LEOPOLDO H. FRIAS

1960 Festival of 2 Worlds To Include Chamber Series

An innovation at the Festival of Two Worlds in Spoleto, Italy, June 8-July 10 next, will be a chamber music series beginning at noon, presenting the Philadelphia Woodwind Quintet, the Kroll String Quartet, the Zagreb Quartet, Michael Tree, violinist, and Lucca di Cecco, 'cellist. Puccini's "La Boheme" will be heard under the stage direction of Gian Carlo Menotti with Thomas Schippers conducting and décor by Lila di Nobili. Glade Peterson and Robert Kerns will sing major roles, and the Trieste Philharmonic will be the orchestra in residence.

New American ballets will be given by the dance company under direction of Paul Taylor and Donald MacKayle. A company from Spain will present Lorca's play "Yerma." A German offering will be Henze's new opera, "The Prince of Hombourg," and Israel will send Jiki Arkin, mime. "Album Leaves U. S. A.," short dance and drama presentations, will again be a feature." The Play of Daniel" will be presented by the New York Pro Musica Antiqua.

BUSTABO
"The girl Paganini of the violin"
Pers. Rep. M. WALTERS, 253 W. 72 St., NYC 23

Josette & Yvette ROMAN
duo-pianists
Pers. Rep. Thea Dispeker
35 W. 53rd St., New York City, N. Y.

HELEN
ALEXANDER
Soprano
"Miss Alexander has a musical line and an attack which could be envied by many younger singers."
London Daily Telegram
Mngt: JACK ADAMS
210 E. 73rd St., New York City

ERNEST ULMER
CONCERT-PIANIST
205 East 78th St. • New York City 17

National Artists
National Artists Corp.
Luben Vichey, President and General Manager
711 Fifth Ave., N.Y. 22, N.Y.
Plaza 8-6000 • Cable Address: Natconcor, N. Y.

Mildred Dilling
HARPIST

Robert Mueller
PIANIST

Carl Palangi
BASS-BARITONE

Carlos Salzedo
HARPIST-COMPOSER

NFMC Announces Board Meeting and Convention

Two meeting dates have been announced by the National Federation of Music Clubs. The 1960 fall session of the Board of Directors and the Council of State and District Presidents will be held Aug. 27-Sept. 1 in Louisville, Ky. The 1961 national convention will be held April 19-26 in Kansas City, Mo. The announcement was made by Mrs. C. Arthur Bullock of Canton, Pa., president.

Headquarters for the fall session will be the Brown Hotel in Louisville with the Kentucky Federation of Music Clubs as the host group. Mrs. Rutherford Hoppe, Louisville, board member from Kentucky, will serve as chairman for the board meeting. A feature of the week-long session will be the presentation at Bardstown of the musical drama, "The Stephen Foster Story," written by Pulitzer prize-winner, Paul Green, which features 50 songs of Foster in arrangements by Isaac van Grove.

For the national convention in Kansas City, the Hotel Muehlebach will be official headquarters. Musical programs will be given in the Municipal Auditorium by artists and groups from the twelve states comprising the Central region of the Federation and other outstanding young American musical talent. Mrs. Charles A. Pardee, Chicago, has been named national convention chairman. Other members of the committee include Mrs. Tyree Newbill and Mrs. Earl R. Findlay, both of Kansas City, Mo.; Mrs. Hal H. McHaney of Kennett, Mo.; Mrs. Harry A. Spalding of Carthage, Mo.; Mrs. John Mueller of St. Louis; and Mrs. Frank Freeto of Pittsburg, Kan. Other members are Mrs. J. B. McKay of El Dorado, Kan.; Mrs. Robert W. Roberts of St. Petersburg, Fla.; Mrs. Paul Moss of Odessa, Tex., and Mrs. F. W. Stewart of Oklahoma City.

■ The National Federation of Music Clubs announces that the annual award for promotion of American music abroad this year goes to the National Symphony, Howard Mitchell, music director. This major award, which carries a $1,000 prize, has previously been presented to Conductor William Strickland, the Westminster Choir and last year to the Philadelphia Orchestra, Eugene Ormandy, conductor.

Formal presentation to the National Symphony was made at a concert on April 5 in Constitution Hall, Washington, D.C., by Mrs. C. Arthur Bullock, president of the Federation.

High School Workshops Aid in Opera Development

Since World War II the College Opera Workshop movement has functioned effectively to bring the standard operatic repertoire plus an occasional American work into the hinterland of America. But there have also been evidences of a high-school level of interest in opera production in recent years. That this interest has developed into an active, growing movement to produce chamber operas and other musical stage works in the auditoriums of our high schools was crystallized in the presentation of the first High School Opera Festival, sponsored by and held at the University of Arkansas, Fayetteville, on Feb. 26 and 27. Participating in the festival were approximately 300 Opera Workshop students from high schools in Arkansas, Oklahoma, and Missouri.

•

The Festival was planned and executed by Kenneth L. Ballenger, associate professor of voice and opera at the University of Arkansas and director of that University's Opera Workshop. The latter workshop for seven years has brought attractive opera productions in the University's new "modern" theater to the local community. Mr. Ballenger was assisted by a young graduate student, William Vincent Black, University of Arkansas' first candidate for a Doctorate in Music Education.

Selected to be critic-judges for the first festival were Julia Smith, composer-pianist, who was also represented with a performance of one of her operas in the festival, and Constance Eberhart, secretary of the National Opera Association, both from New York City.

•

Each high school chosen to participate in the festival had first to be recommended by its own State Music Supervisor and then by professional music educators within the respective state. Participants ran the complete gamut from groups actively organized to comparative newcomers in the field. The festival was organized as a series of approximately half-hour presentations. Operas were presented in workshop style, with no scenery and only essential properties. Costuming was left to the discretion of each school, but it did not enter into the judges' evaluation of the performance.

Of the eleven works offered by nine attending high schools, eight were American works, including Randall Thompson's "Solomon and Balkis," which opened the festival; Leonard Bernstein's "Trouble in Tahiti," Julia Smith's "The Gooseherd and the Goblin," Alec Wilder's "Sunday Excursion," Hummel's "The Proposal," and scenes from three Broadway musical comedies, "Pajama Game,' "Brigadoon" and "Oklahoma," the latter closing the festival. Additional works presented were Pierre Petit's "Love Is a Game,," Rutland Boughton's "Agincourt," based on Shakespeare's "King Henry V" (which was given its first American hearing with an all-male cast), and the finale from Act I of Mozart's "Cosi Fan Tutte."

Plans are already going forward for the 1961 Workshop series, under Mr. Ballenger's direction, which will be limited to chamber operas.

ANDREA PALESTRINA
VOICE TECHNIQUE · REPERTOIRE · INTERPRETATION
3 CLAREMONT AVENUE, NEW YORK 27, N.Y.
By Appointment Only

ASTOLFO PESCIA
VOCAL TEACHER AND COACH
Teacher of Dorothy Kirsten, Metropolitan Opera Association, Rina Gigli (daughter of the famous tenor), Royal Opera, Rome, Italy.
Residence-Studio: Hotel Ansonia, 73rd & Broadway, N. Y. 23, N. Y. — Apt. 7-144, TR. 3-7710

Wm. Pierce Herman Teacher of
ROBERTA PETERS, PATRICE MUNSEL, DOLORES WILSON, ELAINE MALBIN
19 East 94th St., N. Y. 28 ATwater 9-6735

SAMUEL MARGOLIS
Among outstanding artists now studying with Mr. Margolis: ROBERT MERRILL (his only voice teacher), brilliant baritone, Metropolitan Opera; JEROME HINES, famous Metropolitan Opera basso.
152 W. 57th St., N. Y. C. COlumbus 5-9155

JULIUS GUTMANN — Voice Builder
Teaches and demonstrates the famous mezzo-voce (falsetto, piano to forte); faultless singing; unlimited range; clear, understandable text; crisp, melodious diction.
STUDIO FOR VOCAL INSTRUCTION AND COACHING • Hotel Ansonia, New York • SU 7-4457

PAULINE NESSI
". . . a grasp of different styles, and understanding of the way songs should flow and build to a climax and an actress' sense of how to convey emotion . . ." N.Y. Times.
". . . her voice is deep and powerful and its natural timbre is extremely warm . . ." N.Y. Herald Tribune.
CONTRALTO—Voice Training—Relaxation—Breath Control—Interpretation—Member NYSTA - NATS, RI 9-5254

ALFREDO MARTINO
Among the many distinguished singers who have been availing themselves of his unique teaching method, Mr. Martino at present lists Mario Sereni, renowned baritone of the Metropolitan Opera Company, and Morley Meredith, brilliant concert and operatic baritone (Mgt. N.A.C.). Complimentary copy of Mr. Martino's Book, "Today's Singing," mailed on request.
260 West End Avenue, New York 23 (at 72nd Street) • Telephone: ENdicott 2-7514

N. Y. CONCERT BEAT

(Continued from page 17)

Denise Duval and **Francis Poulenc:** March 10, E—In a program of songs ranging from Gounod to Poulenc, these artists delighted their audience with a Gallic charm capable of making one homesick for France, even if one had never visited the country.

Mlle. Duval displayed an enchanting stage presence and evidenced considerable dramatic and interpretive insight in Debussy's "Air de Lia" ("L'Enfant Prodigue") and Gounod's "Air de Marguerite au Rouet" and "Air des Bijoux." This first part of the program, which also included Debussy's "Deux Proses Lyriques" and two songs from Ravel's "Shéhérazade," was marred only by the singer's unfortunate tone quality in the higher register.

But the second part of the program, entirely devoted to songs by Poulenc, was an unalloyed pleasure. The composer chose to present the light, lyrical and charming vein of his song composition, and both artists were most at home in this type of music. The audience seemed to concur with this judgement, as it demanded and received several encores, informally announced and presented. P. D.

Roberta Basnett, soprano, March 13, A—Miss Basnett, soprano from Columbus, Ohio, whose studies included a year at Fontainebleau, sang a program of Bach, Handel, Mozart and Schumann, a French and English group, and spirituals. Hers was an auspicious debut. Miss Basnett was especially at home in the French group, as her talent lies not only in her vocal attainments but also in her elegance and taste in interpretation. Her spirituals were inspired with an innate regard for their texts.

George Trovillo was her able and sensitive accompanist. W. M.

Elisabeth Schwarzkopf, soprano, March 13, E—Since the thirteenth of March was the 100th anniversary of the birth of Hugo Wolf, Miss Schwarzkopf honored the occasion with an all-Wolf program. This is a dangerous procedure because, in spite of his genius as a song writer, there is a certain sameness in Wolf's harmonic language and in his melodic turns; while each song is a gem, a whole evening of them can seem monotonous.

If anyone can overcome this hazard it is Miss Schwarzkopf, and indeed she was remarkably successful in so doing. After her second song the soprano announced that she was suffering from a severe cold, and had seriously considered cancelling the event. Her vocal distress was perceptible in her opening numbers. She encountered in particular some difficulty in getting into and out of her chest register. But immediately after her announcement the lower notes began to clear, and by the end of the first half of the program she appeared to be in full command of her considerable technical equipment.

Her interpretive powers are too well known to require comment. As always, she brought every facet of her art—tone color, dynamic range, subtlety of phrasing, and the like—into making a complete scene out of every song. At her best she has few peers. George Reeves was a sympathetic but rather too discreet accompanist. C. E. R.

Reginald Stewart, pianist, March 14, E—Returning to the New York recital platform after 19 years' absence, during which he had been active as director of Peabody Conservatory and conductor of the Baltimore Symphony, Mr. Stewart was heard in a program including the Bach-Hess "Jesu, Joy of Man's Desiring"; Mr. Stewart's own arrangement of Bach's Toccata and Fugue in D minor; Mozart's Sonata in G major, K. 283; the Chopin Ballade in A flat, and Sonata in B minor; and shorter works of Debussy, Ravel and Rubinstein. The playing of the Scottish pianist was intriguing on the tonal side, with fine control of coloring and restraint in the production of effects. D.Y.

All-Bach Program: Sylvia Marlowe, Rafael Puyana, Robert Conant, Pamela Cook, Theodore Saidenberg, The Saidenberg Little Symphony, Daniel Saidenberg, conductor, March 21, E—It was a rare delight to hear Bach's concerti for two, three and even four harpsichords in one program. As the thematic ideas travelled from one harpsichord to the next, the clarity and resilience of the sound was magnificent. In this respect the Concerto for Four Harpsichords in A Minor was a highlight, although equally successful were the Concerti, both in C, for two and three harpsichords.

Miss Marlowe played two groups of solos including the F sharp minor Prelude and Fugue, Book II, Fantasia in C minor, Contrapunctus XV and the Italian Concerto. Although neither Miss Marlowe's performances nor those of the other harpsichordists were by any means flawless, there was invariably a quality of zest in these renderings. Miss Marlowe often approaches the keyboard from afar, hence imperilling her chances of accuracy, but she always made the instrument sound well. The small string orchestra accompanied with discretion under Daniel Saidenberg's direction, and the Harpsichord Society is to be highly commended for presenting such an exhilirating concert. P. D.

CARNEGIE RECITAL HALL

Peter Cook, pianist, March 5, E—The recital opened with the Fifth Harpsichord Suite by Handel, played rather heavy-handedly in part. In Schubert's Impromptu, Op. 90, No. 4, too, there was a lack of nuance and development of ideas. The Franck Prelude, Chorale and Fugue was well done in some sections, but one felt a lack of development in the continuity of the work.

After the intermission Mr. Cook seemed to overcome his earlier tensions and played more lightly and beautifully. The best effect was made by the Poulenc Theme and Variations; each variation was a vignette and was approached in a detached and careful manner. Two Schumann and two Chopin selections were played in a relaxed style. The audience responded to the recitalist's work with approval. H. G.

New York String Sextet, March 6, 5:30—In a highly artistic performance, the group presented the Sextet No. 1, Op. 18 in B flat major of Brahms, and Schubert's Quintet, Op. 163 in C major. Possessed of solid musicianship and a keen sense of ensemble style, the group "blends" with remarkable balance—as evidenced particularly in the six-way conversation in the first movement of the Brahms. The second movement's variations were played with impassioned exuberance, and warmth of feeling was projected throughout the composition. The Schubert, in which the middle sections of both the Adagio and Scherzo may be among the moodiest music created, was played with exquisite detail. The concert was altogether commendable and memorable. E. L. S.

George Reeves, pianist, March 13, 5:30—Reeves, a very young performer, seemed quite emotionally involved with his music. This endeared him to the audience and gave added value to much of what he played. But it detracted at times from a clear delineation of themes and pianistic details. The Beethoven Andante in F was performed with warmth and loving attention to each musical detail. The same composer's 15 Variations with Fugue on a theme from the "Eroica" Symphony lacked scope and consistent technique. The Bartok "Improvisations," interesting and highly original, were well performed and interpreted. The Chopin "Barcarolle" was, however, rather heavy-handed and lacking in musical interest. Persichetti's Sonata No. 4 was performed with gusto and enthusiasm; the composition itself is flamboyant and noisy. Three works of Debussy were interpreted with sensitivity and understanding. H. G.

MARLBORO
MUSIC SCHOOL and FESTIVAL
RUDOLF SERKIN,
Artistic Director

10th ANNIVERSARY SEASON
June 26 — August 7

We are honored to announce
PABLO CASALS
WILL PARTICIPATE AS VISITING GUEST AND TEACHER

For information write:
Anthony Checchia, Manager
MARLBORO
SCHOOL of MUSIC, Inc.
2046 Locust Street, Philadelphia, Pa.

YOUNG ARTISTS OF ASPEN
AVAILABLE AS SOLOISTS OR WITH ENSEMBLES
FORRESTT MILLER, YOUNG ARTISTS OF ASPEN, ASPEN, COLORADO

Chamber Music 60: Edward Cone, Malcolm Peyton, Don Martino, Yehudi Wyner, March 13, E—Four out of five works by these composers were first performances. Don Martino, represented by a Piano Fantasy, 1958, and a Trio for Violin, Clarinet and Piano, 1959, makes a commendable effort to out-Webern Webern, with the odd grab at the insides of the piano, à la Cowell, thrown in for good measure. The Piano Fantasy, well handled by William Masselos, is a successful and delicate unity: the Trio is longer and has not solved the formal problems of this idiom.

Edward Cone's Trio, 1951, for violin, 'cello and piano, is clearly constructed and accessible. Generally, the music is rhythmically pedestrian and some devices are repetitive, but there were effective lyrical moments, such as the end of the third movement.

Shirley Sudock was the soprano in "Four Shakespeare Songs" by Malcolm Peyton. This group of four poems, began and ended with a sonnet, is closely knit and economical at the expense of using most of the instruments in the same manner throughout the group.

Yehudi Wyner's Concert Duo, 1955-57, for violin and piano is a turbulent work which was given with command by Matthew Raimondi and Martin Boykan. The first movement maintains lyrical and dramatic strength, but the later movement disgresses toward its apparently capricious ending. Other very adequate performers who served this enterprising group of composers are too many to be mentioned. P. D.

Chamber Music By Four Americans, Lee Hoiby, Stanley Hollingsworth, Paul Ramsier and **Charles Turner: Lee Venora,** soprano; **Lois Wann,** oboe; **Alfred Breuning,** violin; **The Kohon String Quartet;** March 14, E—If these composers have anything in common other than an unadventurous approach to words, sounds and instruments, it is a nostalgic backward glance at the Victorian Ballad style or the salon pieces of MacDowell. The four groups of songs were pleasantly rendered by Lee Venora, although the use of the same singer for all the groups tended to disguise the already slight individuality of most of them.

Stanley Hollingsworth showed a Hindemithian logic in his insipid settings of Emily Dickinson and sweetly melodious Oboe Sonata. Herrick's "Night Piece" by Paul Ramsier was successfully evocative, but his String Quartet was insensitively treated by the Kohon Quartet.

"Serenade for Icarus," for violin and piano, by Charles Turner displayed a worn and faded type of emotional intensity: in a better performance it might have been a powerful work.

Three arias from two of Lee Hoiby's operas were melodramatically successful, although slightly uncomfortable in concert performance. Hoiby's "Five Preludes for Piano" were well written for the instrument, but have very little to offer in quality of ideas. P. D.

The Canby Singers: An Evening of 16th and 17th Century Unaccompanied Choral Music, March 19, E—This concert of choral music represented several nations in music, ranging from drinking songs to an "Ave Maria." The group of less than 20 singers was well coordinated by the conductor, informal commentator, and director of the program, Edward Canby. The group's best results were in quiet singing of a rather thin tone, eminently suitable for music originally intended for church use or all-male choirs.

Specially memorable were the rich Gesualdo madrigals, which possess remarkable harmonic juxtapositions taxing the ability of any unaccompanied ensemble. A group of German drinking songs was given a slightly inappropriate refinement, but the simplicity of some English numbers was most effective. In general, the interpretations were somewhat tentative, although a lengthy program of this type is a severe test. The arrangement of the program as a period selection was done with unexceptionable taste. P. D.

John Hornor, baritone, March 20, A—In an interesting program of songs which was highlighted by the performance of Robert Schumann's "Liederkreis" and Mussorgsky's "Songs and Dances of Death," sung in Russian, Mr. Hornor gave his New York debut recital in a first-rate manner. He displayed an unerring musicianship and a fine perception for the meaning and style of his artistic offerings. The baritone, who resides in Boston, has been active in opera, concert and oratorio in the New England states, and recently gave a successful concert in Washington, has a voice well-focussed for the most part, and particularly in mezzo-voce and mezzo-forte phrases under fine control.

Obviously, this is not the last we shall hear of this young artist of great promise, for he has the artistry and the singing ability of a performer of great consequence. Reginald Boardman was the skilled accompanist.

Beaux Arts Trio, March 26, A—The program was fairly conservative, but the playing of this fine organization, composed of Daniel Guilet, violin, Bernard Greenhouse, 'cello, and Manahem Pressler, pianist, was superlative. The trio showed a great sense of style, and gave equal value to the classical grace and formal manner of Haydn's Trio in C major, No. 3, and the Romantic richness and tonal smoothness of the Trio of Mendelsohn in C minor, Op. 66.

The particular delight of this program was Ravel's Trio in A Minor, which had a fastidious outlining, yet was strongly beguiling in its tonal assets. Each of the artists is a fine musician and they have gained a remarkable sense of ensemble feeling in their appearances as an ensemble. The audience was rightly warm in its praise of the playing. R. Y.

JUILLIARD SCHOOL OF MUSIC

Juilliard String Quartet, March 25, E—The program offered by this internationally famous organization included the world premiere of Elliott Carter's String Quartet No. 2; also the String Quartet No. 2 in A major by the early 19th century Spanish composer, Juan Arriaga, and Beethoven's Quartet in C Sharp Minor, Op. 131. Mr. Carter's second String Quartet is a most original work, marked by complicated polyrhythmic devices, and has a genuine imprint of personality. The difficult score enlisted the best efforts of the organization. The Arriaga quartet resembles the works of Haydn and other composers of its day, but has a certain appeal as a period piece. The great Beethoven quartet made a fitting climax to a concert that was well attended and warmly applauded. P. F.

ROBERTA BASNETT, *soprano, gave her New York debut recital at Town Hall on March 13.*

HUNTER COLLEGE PLAYHOUSE

Prima Donna and **Sister Angelica,** March 17, E—Two works of very different character were performed by the Hunter College Opera Association with striking success. The productions were professional in tone and would have done credit to any opera house. An outstanding contribution was made by the handsome, imaginative and rich-colored settings and costumes designed by Eldon Elder. "Prima Donna" was set in a room of a Venetian palazzo on the Grand Canal, conjured up with few fittings and imaginative lighting with crystal chandeliers; and "Sister Angelica" was strikingly set in a convent garden, brooded over by white loggias and a tower.

William Tarrasch conducted a creditably-playing orchestra with much propulsion and careful shading; Rose Landver trained the young singers in the action with great resource, and Anders Emile, of the faculty, prepared the chorus to sing beautifully.

In "Prima Donna" the chief roles were cleverly portrayed and sung by Stan Porter as a young bachelor Florindo; Erbert Aldridge as Alcino, friend of Florindo; Armand McLane, wholly professional as the latter's uncle, the amorous old Count; Cyril Roodney as Olimpia, and Helen Strine, both of the Opera chorus, who sang coloratura passages ably; and Katherine Bryan, a delightful singer and comedienne as Bellina, the Maid.

The one-act opera by Puccini, from the "trittico," was given in an English version by Herbert Withers. Its music is lyrical, bland and somewhat monotonous—until the heart-rending climax in which, Sister Angelica, apprised of the death of her child by her stern Aunt, the Princess (well portrayed by Pamela Munson), poisons herself with a deadly herb from the convent garden. Martha Stotler, a soprano with an intense dramatic flair and a voice of clear and penetrating sort, scored strongly as Angelica, particularly in the final scene. The large contingent of other nuns included a firm-voiced Abbess sung by Harriet Pegors. The closing apotheosis, as the lights dimmed over the death scene and a medallion enshrining a view of the Virgin and child appeared on the scrim curtain, is worthy of note in a very atmospheric production. The chief singers, Mme. Landver, Mr. Tarrasch and Mr. Elder had warm ovations before the curtain. R. K.

DORIS HEVENER BOLVIG
PIANIST
LAWRENCE TURNER
BASS-BARITONE
Suite 411, 119 West 57th Street, New York City 19

JUNE BURGESS
ALL PHASES OF VOCAL INSTRUCTION
Fac. Amer. Acad. of Dram. Arts — NYSTA
344 W. 72nd Street, N. Y. C. EN 2-9115

CAROLINE BEESON FRY
TEACHER OF SINGING — N.A.T.S.
Just Published: "KEYSTONES OF SINGING" $2.00
2 Orchard Pkwy., White Plains, N. Y. WH 9-3200
872 Carnegie Hall, N. Y. C. 19 CO 5-5342

EXPERIMENTAL LYRIC THEATRE
directors
STIVANELLO • PANVINI • RICE
Write or call:
E.L.T., 853 Seventh Ave., Apt. 5A, N.Y. 19
CO 5-0846

CARL GUTEKUNST
TEACHER OF SINGING
Mem. NYSTA; NATS; Amer. Acad.
27 West 67 St., New York 23, N. Y. TR. 7-1534

EDWIN HUGHES
Pianists Prepared for Public Performance and for Teaching Positions
SUMMER MASTER CLASS, July 4—July 30
117 E. 79th St., New York, N. Y., RH 4-3196

Cecile JACOBSON
VOICE PRODUCTION
160 W. 73 St., NYC 23, TR 7-2573 or TR 7-6700
MEMBER NYSTA - NATS

Sarah Peck More
TEACHER OF SINGING NYSTA—NATS
Studios: 35 N. Beacon St., Hartford JA 3-4893
36 Sutton Place South, N. Y. C. 22 EL 5-6725

HOMER G. MOWE
TEACHER OF SINGING
Mem. Amer. Acad. Teachers of Singing, NYSTA & NATS
171 W. 71st St., New York 23, N. Y., EN 2-2165

Lillian NICHOLS
Teacher of Singing, NYSTA, NATS
375 Riverside Dr. MO 3-3383 - AO 2-0518

Grace Curtis
PANVINI—RICE
TEACHERS OF VOICE
853 7th Ave. (Apt. 5A) N.Y.C. 19 CO. 5-0846

CHARLES READING
TEACHER OF SINGING
5½ years "Bel Canto" with Giuseppe De Luca
257 W. 86, N. Y. C. TR 7-7573

DOLF SWING
VOICE DEVELOPMENT AND COACHING
Juilliard School of Music—Mem. Amer. Acad. Teachers of Singing
15 W. 67 St., N. Y. 23; TR 7-5889; NATS NYSTA

GRACE RAINEY ROGERS HALL

Christian Ferras, violin; **Pierre Barbizet,** piano, March 3, E—In an all-Beethoven program consisting of the Sonatas No. 7 in C minor, No. 8 in G, and No. 9 in A ("Kreutzer"), Messrs. Ferras and Barbizet gave performances which were charged with energy and tremendous technical proficiency. Mr. Ferras is in complete control of a tone which can be, when he wants it to be, as sweet as honey; what appealed to me particularly, however, was that when the music dictated he was willing to throw his polish overboard and dig into the strings with occasionally harsh sounds, allowing Beethoven in his surly strength to push aside propriety. At the other end of the scale, the slow movements were warm and vibrant, and the finale of the Kreutzer in particular lingers in the mind as wonderfully trim and taut. Both pianist and violinist were perhaps too serious in the Allegro Vivace of No. 8: it seems to me this movement has possibilities of bizarre humor, or at least a vein of satire, which was stifled by the sobriety of the duo. But the performances throughout were finished to a turn, and it was a highly civilized evening of music making. S. F.

Rosalyn Tureck, pianist, March 4, E—In a program consisting entirely of Bach's Goldberg Variations, Miss Tureck proved again that she is the country's high practitioner of "classical" Bach. This is Bach carefully trimmed of personal outpouring, pianistic color, or lyricism. What she gives us instead is a sculpture of phrase, episode and large form, moderation in emotion at all times, and an attention to counterpoint that is an art in itself. If the total result sounds unspontaneous and academic to the supporters of "romantic" Bach, this takes nothing away from Miss Tureck's skill. Given her artistic approach, it must be admitted she has the integrity and musicianship to create an interpretation of Bach that must be accepted on its own terms. E. L. S.

Martin Canin, pianist, March 10, E—The young pianist opened his program with a piece by Orlando Gibbons, in which he proved his ability to play softly. A tendency toward deadness of tone detracted from Mozart's Sonata in C minor, K. 457, which was performed accurately but coldly. A well developed rhythmic instinct was apparent, but the soloist's approach seemed impersonal. Showing considerably more sympathy for the complex and interesting Sonata (1946) of Elliott Carter, he revealed in this piece a virtuoso flair and technical development to spare.

At this point a transformation occurred. Mr. Canin played three preludes of Debussy, and drew from the keyboard a breathtaking array of tonal coloring, evoking the very core of the music and framing it with an interpretation both delicate and brilliant. Chopin works closed the program. The recital was rather frustrating in that the young musician is obviously gifted, unquestionably well equipped technically, and often capable of projecting his innate musicality. But at present this is obscured by some unfortunate habits he would do well to break. E. L. S.

Music Forgotten and Remembered, Frederic Waldman, conductor, **Dame Myra Hess,** pianist, March 12, E—In another delightful concert in this excellent series, the audience was treated to Bach's Suite No. 2 in B minor, Mozart's Piano Concerto in E flat major, K. 271, and the Symphony No. 5 in B flat major of Schubert. In response to Mr. Waldman's tasteful leadership, the highly skilled orchestra brought a well-defined stylistic approach to each work, with clean phrasing, delicate tonal shading and sensitive dynamic gradation. The Bach Suite's prominent flute part was executed with considerable grace by Martin Orenstein.

The concert reached a noble apogee with the artistic pianism of Myra Hess. The melancholy Andantino gave the rapt audience an extended opportunity to marvel at the great beauty of tone Dame Myra imparts to the most quiet passages. For that reason, one hopes listeners will be able to enjoy her artistry for many years to come. E. L. S.

KAUFMANN CONCERT HALL

Netherlands Chamber Choir, Felix de Nobel, conductor, March 2, E—The New York bow of the notable Netherlands Chamber Choir, under the distinguished direction of Felix de Nobel, was a heart-warming occasion. The 18 singers of this mixed choir, founded in 1937, are exquisitely trained and show an ease of performance and acquaintance with vocal music of various schools. The program they offered was notable for its wide-ranging quality, including as it did works of Lassus. Hassler, Ravel, Jean Berger, Samuel Barber and by Dutch composers of the present and past.

The group shows a fine quality of tone, produced in a clear, open-throated manner, and it was particularly notable in its delicate treatment of "Trois Chansons" by Ravel. The fine quality of vocal art displayed would justify this organization returning to this country for many tours in the future. F. T.

Folklore-Songs
OF THE UNITED STATES
• ONE HUNDRED AND SIX SONGS TO SING • A BOOK TO READ — 144 PAGES • ILLUSTRATED WITH LINE DRAWINGS • FOR SCHOOLS, COLLEGES AND UNIVERSITIES • HANDSOMELY BOUND — EASY TO HANDLE FOR CHILDREN AND ADULTS • EVERY SONG FROM THE FOLKLORE MUSIC MAP OF THE UNITED STATES • ALL SONGS COLLECTED AND ANNOTATED BY DOROTHEA DIX LAWRENCE, FRAI • SIMPLY AND AUTHENTICALLY ARRANGED FOR THE GUITAR AND PIANO BY WALTER L. ROSEMONT, ASCAP
GEORGE F. BRIEGEL, Inc., 17 W. 60th St., New York 23, N. Y.
Price $5.50 book only — with Folklore Music Map of the United States $7.00

Opera Problems Discussed at Joint Conference in New York

A Joint Conference sponsored by the Central Opera Service and the National Opera Association, at the Hotel Astor, New York, March 24 through 26, presented programs of varied interest for opera-lovers. Peter Paul Fuchs is president of the National Opera Association, and Mrs. F. K. Weyerhaeuser heads the Central Opera Service, which is an affiliate of the Metropolitan Opera Association.

After a preliminary day devoted to committee and board meetings of the NOA, the convention proper began on Thursday with morning sessions presided over by John Brownlee, chairman, in which "Anatomy of Movement" was demonstrated by Dorothea Spaeth, of Manhattan School of Music faculty; and the musical preparation of an opera was shown by Ignace Strasfogel, conductor of the Metropolitan, and illustrated by Brenda Lewis and Paul Franke of that company. The production of operas in concert form was illustrated by Robert Lawrence, with William Lewis, tenor, singing illustrations.

"Music and International Relations" was the afternoon subject, with Mr. Fuchs chairman of a Community and Civic Opera Panel. A Ford Foundation progress report on grants for opera was delivered by Hugh D'Armes of that organization. William Ball, of the New York City Opera, discussed "The Drama Director's Approach to Staging Opera" with "Così Fan Tutte" by Mozart as the subject. In the evening the NAO held a buffet supper and business meeting at the Hotel Weillington.

Friday morning's sessions, with Mr. Fuchs as chairman, introduced a most interesting Opera Showcase series of performances, presenting Lee Hoiby's "The Scarf" and "Beatrice"; Lehmann Engel's "Malady of Love" and "The Soldier" and his unfinished "Oats for Dobbin." Assisting artists were Sadie McCullom, Warren Galjour, with Karen Gustafson at the piano, Douglas Moore's "Gallantry," staged by Gunda Mordan, with Donald Comrie as conductor, was sung by Sally Bernhardt, Louis McClelland, John Dennison and Robert Schmorr. In the afternoon the members of the groups were present at the Regional Auditions Finals at the Metropolitan Opera House, and in the late afternoon the Central Opera Service held a business meeting in the Metropolitan Opera Club Room.

Ann Arbor May Festival Series Announced

The 67th Ann Arbor May Festival will extend from May 5 through 8 and will again present the Philadelphia Orchestra, Eugene Ormandy, conductor, and the Festival Chorus, under Thor Johnson. Soloists this year will include Rudolf Serkin, Andres Segovia, William Kincaid, Marilyn Costello, Lorne Monroe and Anshel Brusilow, instrumentalists; and Lisa Della Casa, Leontyne Price, Frances Bible, Albert Da Costa, and Kim Borg among the vocalists. William Smith, assistant conductor of the orchestra, will also appear. Rose Lee Finney's Symphony No. 2 will have its local premiere, among other works.

President's Music Committee Issues 1960 Calendar of Events

The President's Music Committee has published its 1960 International Music Calendar of events in the United States. It lists some 6,000 events taking place in 580 American cities in music, including opera, ballet and dance, festivals and other programs. The calendar is available for $1 postpaid from the President's Music Committee, 734 Jackson Place N. W., Washington 6, D. C.

MTNA East Central Division Holds Convention in Toledo

Some 400 members and noted guests were present at the convention of the East Central Division of the Music Teachers National Association, which met in Toledo, O., Feb. 16-19. The convention headquarters were at the Commodore Perry Hotel.

James B. Wallace, acting president since the death of Mrs. Margaret B. Hall, was elected president for the next two years. He is assistant dean of the University of Michigan School of Music. Other new officers chosen are: Charles Bolen, Ripon College, Ripon, Wis., first vice president; Elizabeth Lewis, University of North Dakota, Grand Forks, secretary; members at large, John Thut, Augsburg College, Minneapolis; Mrs. Catherine Rutledge, Ellwood, Ind., and LeRoy Umbs, Wisconsin College of Music. Representative on the national executive committee is V. Howard Talley, University of Chicago. Larry Leitch, Grand Rapids, Mich., was the winner of the student piano contest, and will play at the association's national convention next year in Philadelphia.

Among the musical events attended by convention visitors were a rehearsal of Honegger's "King David" by the Toledo Orchestra under Joseph Hawthorne; a concert by the Toledo Youth Orchestra under Cecile Vashaw; and Ernst Bloch's "Sacred Service" performed by Frederick Lechner, former Metropolitan Opera baritone and cantor of Central Synagogue, New York, Ohio State University's Symphonic Choir and the OSU Orchestra.

Recitals were given by Adele Marcus, pianist of Juilliard School faculty; James L. Bailey, tenor, and University of Illinois voice instructor, heard at the convention banquet program; and by Soulima Stravinsky, pianist son of Igor Stravinsky. Among new works heard was a "Lament" composed by James Paul Kennedy, of Bowling Green State University, who was in charge of several events during the sessions. One of the most interesting programs included music of seven centuries, beginning with the 12th, performed by the Antient Concerts group and soloists, of which Homer Wickline is director. The Alard Quartet, of Wilmington College, performed Bergsma's Quartet No. 2 and Schönberg's Quartet No. 3.

MARY BOTHWELL
SOPRANO
Personal Mgt.: BETTY SMITH ASSOCIATES

Maria de Varady
VOICE
Lyric Diction
In Boston, exclusively at Boston University School of Fine and Applied Arts
In New York—Phone MU 9-1516
Advanced or Professional Singers only

JOHN HERRICK
BARITONE
Concert — Opera — Oratorio
Teacher of Singing
171 W. 71 St., New York 23, N. Y.—TR 7-7594

OTTO HERZ
COACH — ACCOMPANIST
Master Classes in Piano Accompanying at the N. Y. College of Music
302 West 79th St., N. Y. C. 24 SC 4-5855

LOTTE LEONARD
Complete Vocal Education
JUILLIARD SCHOOL OF MUSIC
Only teacher of MATTIWILDA DOBBS

GERTRUDE LINDHURST
SOPRANO
Suite, 411, 119 W. 57th St., New York 19, N. Y.

MADY METZGER-ZIEGLER
Voice — Opera Workshop — Lieder Concerts
642 Portland Ave., St. Paul, Minn., CA 6-6921

MARIENKA MICHNA
PIANIST
Personal Rep. • Margaret Walters • 253 W. 72, NYC

Sigma Alpha Iota
NATIONAL MUSIC FRATERNITY
Jeannette Kirk, *National President*
2608 N.W. 26th St., Oklahoma City 7, Okla.

MILENA SUSTER
formerly Czech State Opera
"Miss Suster's soprano is an agile instrument handled with skill, maturity and poise" N. Y. HERALD TRIBUNE
P.O. Box 223 New York 23, New York

Richard THENEBE
Concert Pianist - Teacher
157 E. 71st St., N.Y.C. 21, N.Y., RH 4-7033

ROBERTA BASNETT
Soprano
Pers. Rep. Margaret Walters
253 West 72nd St., N.Y.C.

CONDUCTORS

Harry John Brown, 34-year-old conductor of New York, has been named full-time musical director and resident conductor of the Milwaukee Symphony Orchestra. He has been the director of the Manhattan Concert Orchestra, and appeared throughout the U. S. for two seasons as associate conductor with Arthur Fiedler and the Boston Pops Orchestra . . .

Lorin Maazel, American conductor, has been engaged to conduct seven performances of "Lohengrin" at Bayreuth in the coming summer. He has appeared as guest with many European orchestras in the last few years . . .

ARTHUR AARON, Music Contractor
Orchestra Personnel Selected for all Media:
Orchestra of America, Stony Brook, L. I.
Music Festival
Music in the Making, Cooper Union
119 West 57th St., N. Y. C., PL 7-3475

Conductors' Directory

ALFREDO ANTONINI
Musical Director
TAMPA and MILWAUKEE SYMPHONIES
Columbia Artists Management
Judson, O'Neill & Judd • 111 W. 57th St.

WILLIAM BYRD
Musical Director
LIMA SYMPHONY ORCHESTRA
Memorial Hall, Lima, Ohio

LESLIE HODGE
Australian-American Conductor
Europe: 1959-1960 Season
310 W. Granada Road • Phoenix, Arizona

DIETER KOBER
Conductor
CHICAGO CHAMBER ORCHESTRA
Director of Music • Art Institute of Chicago

FREDRIC KURZWEIL
Musical Director - Conductor
MOBILE OPERA GUILD
221-28 Hartland Ave., Queens Village 27, N.Y.

ARTHUR LIPKIN
Musical Director
BIRMINGHAM SYMPHONY ORCHESTRA
Columbia Artists Management
Judson, O'Neill & Judd • 111 W. 57th St.

FERDINAND LIVA
Conductor: WILKES-BARRE PHILHARMONIC
YOUNG MUSICIANS SYMPHONY • EUROPE
1128 Vine Street • Scranton, Penna.

RICHARD MARCUS
Music Director
EASTON SYMPHONY ORCHESTRA
224 Old Forest Rd., Philadelphia 31, Pa.

LEO MUELLER
Conductor
HALIFAX SYMPHONY SOCIETY
P.O. Box 551 Halifax, N. S.

BOYD NEEL
Conductor: Boyd Neel Orchestra
Canadian Hart House Orchestra
Available for limited number of engagements 1960-61
Write: 135 College Street, Toronto, Canada

Franz Allers, musical director of "My Fair Lady," will conduct that musical show on its eight-week tour of the Soviet Union, under the terms of the new cultural relations agreement between the two countries. It will open in Moscow on April 18 and play for three weeks there at the Stanislavsky Musical Theater, to be followed by two weeks in Leningrad and one week each in Kiev, Odessa and Tiflis . . .

Jorge Mester, young Mexican conductor, a graduate of Juilliard School of Music, has been engaged as director of the orchestra for the Festival of Two Worlds in Spoleto, Italy. . .

Fredric Kurzweil, in his fifth season as musical director of the Mobile (Ala.) Opera Guild, conducted Gounod's "Romeo and Juliet" with that group on March 15 and 16, and on March 6 appeared as pianist in that city in a joint recital with Mme. Rose Palmai-Tenser, founder and artistic director of the Guild . . .

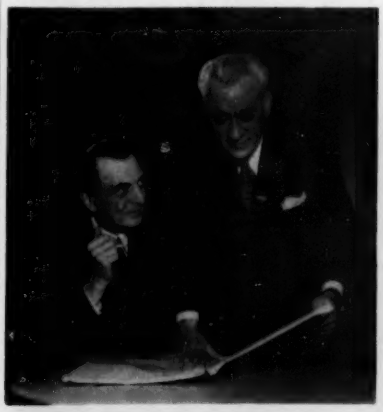
Louis Dalvit, who founded and directs the Beloit (Wis.) Civic Orchestra, will conduct the Symphony of the Air in a concert at Carnegie Hall on May 13, with Joey Alfidi, 10-year old musical prodigy, as piano soloist and guest conductor of one of his works . . .

The New York Chamber Symphony, conducted by **Arthur Lief,** gave the world premiere of "Letters from Japan" by Harkness and the N. Y. premiere of a Concertino for 2 pianos, strings and trumpets by Robert Kurka at its Town Hall concert on March 27; on May 8 this group will present the world premiere of Elie Siegmeister's Concerto for Flute and Orchestra (Julius Baker, soloist), and the U. S. first hearing of a "Yemenite" Suite by Mordechai Seter . . .

A reception in honor of **Frederick Dvonch,** conductor of many successful musical plays, was given on March 6 by his fellow alumni of the N. Y. College of Music, the guests including Richard Rodgers and Oscar Hammerstein, many of whose works Mr. Dvonch has conducted . . .

Joseph Barone is the permanent conductor of the new Onondaga Symphony Orchestra in Syracuse, N. Y.

ALEXANDER TCHEREPNIN *and* SAUL CASTON, *right, look over the score of the composer's Fourth Symphony, presented by Mr. Caston and his Denver Symphony at the University of Denver Student Union on March 1. Tcherepnin was soloist on the program in his Concerto for Piano and Orchestra No. 2.*



BLYTHE OWEN
COMPOSER — PIANIST
Chicago Musical College of Roosevelt University
430 S. Michigan Ave., Chicago, Ill. SU 7-1510

Robert MUCZYNSKI
Composer-Pianist
"A skillful pianist, Mr. Muczynski proved a convincing exponent of his own works". H. S., N. Y. Times
317 Hanover Ave., Apt. 109, Oakland, Calif.

GLAD ROBINSON YOUSE
Composer-Author
AFFILIATIONS: ASCAP, National League of American Pen Women, National Federation of Music Clubs, The Composers-Authors Guild.
532 E. 12th St. Baxter Springs, Kansas

COMPOSERS

Paul Creston, American composer and president of the National Association for American Composers and Conductors, left New York, March 16, for Ankara, Turkey, to conduct the symphony orchestra and lecture at the Ankara Conservatory for a month. Under the U. S. State Department's International Educational Exchange Service, Creston will also lecture in Istanbul, and prior to that in Tel Aviv, Israel . . .

Among premieres scheduled for next season by the Cleveland Orchestra under George Szell are the first hearing of **Easley Blackwood's** Second Symphony and the U. S. bow of **Walton's** Second Symphony; the 60th birthday of **Aaron Copland** and the 50th of **Samuel Barber** will also be honored with hearings of their works . . .

An "Israeli Rhapsody" by **Zamir Bavel,** 31-year-old mathematics instructor at Southern Illinois University, was given its premiere by the Symphony Orchestra there under Carmine Ficocelli on March 8; though heard before in 1956-7, the work was rewritten when the composer studied with **Roy Harris,** who was visiting professor of music there in 1957-58 . . .

A newly formed Gauthier Society, in memory of Eva Gauthier, soprano, will give its first concert the evening of April 14 at Donnell Library, New York; works of **Virgil Thomson, William Flanagan, Ned Rorem, John Gruen, Seymour Barab** and **Daniel Pinkham** will be presented. . .

Songs by **Blythe Owen** were featured on the Symposium of Illinois Composers at the University of Southern Illinois at Carbondale on Feb. 13; two days later, her Trio for Flute, Clarinet, and Piano which won the 1959 Musicians Club of Women award, was performed. The composer played a program of her compositions for the Central Chicago Alumnae Chapter of Mu Phi Epsilon at De Paul University, Feb. 20. Miss Owen, who is listed in the first edition of Who's Who in American Women, is current chairman of the Chicago Chapter of the International Society for Contemporary Music . . . Gerhard Samuel, musical director of the Oakland Symphony Orchestra, presented the first performance of **Robert Muczynski's** "Dovetail" Overture on March 13.

Sigma Alpha Iota Achievements In 1959-60 Include Awards

The last year has been a season of achievements, among many, for Sigma Alpha Iota, National Professional Music Fraternity for Women. One of the highlights was the 29th Triennial Convention of the organization, held last August in San Francisco. More than 600 women musicians from across the country attended this five-day event.

Workshops were conducted by Dr. Elaine Brown, founder and Director of Philadelphia's "Singing City"; Maurine Timmerman, music educator and author; Dr. Roberta Bitgood, Minister of Music at Calvary Presbyterian Church of Riverside, Calif.; Dr. Dika Newlin, pianist, musicologist and author; Esther Goetz Gilliland, one of the founders of the National Association for Music Therapy; and composers Radie Britain, Mildred Souers, Elinor Remick Warren and Glad Robinson Youse.

Highlight among the musical programs was the concert presented by Frances Bible, mezzo-soprano of the San Francisco and New York City Opera Companies, for the benefit of the Sigma Alpha Iota Foundation in the new Masonic Memorial Temple Auditorium. Other outstanding performers included Roxana Byers, pianist, Eula Beal Garnett, contralto, and soprano Marjorie McClung, all honorary members of the fraternity.

At the Dinner of Honors, the College Leadership Award, the highest individual student award, was presented to Patricia Pennington, Northwestern University's retiring Chapter President.

Sigma Sigma Chapter, University of Minnesota, and Boston Alumnae Chapter were chosen for the Achievement Awards. Mary Rogers, Sigma Sigma Chapter President, and Boston Alumnae Chapter delegate, Geraldine Barretto, received these certificates for their chapters.

The highest honor which the fraternity bestows on a member is the Ring of Excellence, awarded to Getty Krieg Murphy, a member of the University of Tulsa faculty, who has served the fraternity officially as Song Book Editor and National Program Counselor.

The Sword of Honor, for superior service to the fraternity, was awarded to Gertrude Shideler, Theta Province President, and Lillian Biben, past president of the San Francisco Alumnae Chapter, the latter having served as Assistant to the Convention Chairman, Myrla Smith. Honorary Membership in the fraternity was awarded to Esther Goetz Gilliland, SAI Music Therapy Counselor. The National Leadership Award pendant was presented to Kathleen Davison, past National President of the fraternity and currently serving as Chairman of the SAI Foundation. Mrs. Davison is the third recipient of this distinction.

The International Luncheon was the occasion for presentation of the Triennial $500 Music Therapy Scholarship. Mel Powell was winner of the fraternity's 1953-56 AMA competition, with his choral entry, "Sweet Lovers Love the Spring." Patricia A. Sohles was awarded the 1959 Music Therapy Scholarship, having served as President of Sigma Beta Chapter at Ohio University during the past year.

The Graduate Scholarship presentations, given by the Sigma Alpha Iota Foundation, for the fourth consecutive time, included a $500 Graduate Scholarship, awarded to Norma Simmons Newton, a magna cum laude graduate of Syracuse University, where she also served her college chapter as president. She has done graduate study with Jennie Tourel at Aspen and is now working towards her Master's Degree in New York City. Two $150 Graduate Scholarships were also awarded: to Persis Anne Marshall of Ithaca College and Mona Standridge of Oklahoma Baptist University and the University of Indiana.

ROBERT M. LOMBARDO, *winner of piano composition prize in American Music Awards.*

In the 1959 American Music Awards competitions, Kirke L. Mechem of Oakland, Calif., and Robert M. Lobardo of Connecticut were awarded $300 each, and publication and royalty rights for the composers in either the Sigma Alpha Iota Modern Music Series, published by Carl Fischer, Inc., or the American Music Awards Series, published by C. F. Peters Corp. Lillian Wilder, National Third Vice President, gave the premiere of Mr. Lombardo's piano work, "Laude, Fugue e Cavatina." Mr. Mechem's work, "Give Thanks Unto the Lord," for mixed chorus, was premiered by a chorus of 70 under the direction of Dr. Elaine Brown. The composer-judges for this fourth AMA competition were Alan Hovhaness, Normand Lockwood and Quincy Porter.

PROFESSIONAL DIRECTORY

CLARENCE ADLER
PIANIST — TEACHER
336 Central Park West, New York 25, N. Y.

SOLON ALBERTI
"teacher of singers"
VOICE TECHNIQUE
COACHING IN CONCERT—OPERA—ORATORIO
Hotel Ansonia, B'way at 73rd, N.Y.C., SU 7-1514

KATHRYN BROWNE
TEACHER OF PIANO — VOCAL COACH
(formerly, Sternchea Conservatory of Music, Berlin)
for appointment: SU 7-7466, 2 W. 67 St., N.Y.C. 23

BURTON CORNWALL
SINGER AND TEACHER OF SINGING
Member: NEW YORK SINGING TEACHERS ASSOCIATION
Studio: 11A, 853 7th Ave., N.Y.C. 19 CI 5-4504

MAY L. ETTS
TEACHER OF PIANO
ASSOCIATE TO GUY MAIER
Courses for teachers in the Maier technique
Studio: 144 Carnegie Hall, 154 W. 57 St., N. Y. 19

DONALD W. JOHNSTON
BARITONE and TEACHER OF SINGING
Director, Studio of Song, Summer Workshop for Singers on Lake George, New York
Studio 14A, 124 W. 72nd St., NYC 23, TR 4-1993

BETH KILLIAM
TEACHER OF SINGING • Member N A T S
Assisted Madame Elisabeth Schumann
16 East 96th St., NYC • AT 9-5092
52 East 78th St., NYC • BU 8-8450

GLADYS MAYO
TEACHER OF PIANO
MUSICAL GUIDANCE for Children
SPECIAL COURSES for Teachers
550 Riverside Dr., N. Y. C. MO 2-6114

RICHARD McCLANAHAN
PIANIST-TEACHER (Matthay)
Private lessons, workshops, lectures. Tues. & Fri.—Studio 801, 111 W. 57th St. Other days—Riverdale School of Music, Bronx, N.Y.C. 71.

MARGARET McCULLOCH
CONTRALTO
VOICE PRODUCTION SPECIALTY
315 West 57th St., NYC CO 5-7066

ROSALIE MILLER
TEACHER OF SINGING AND INTERPRETATION
200 West 57th St., N. Y. C. CIrcle 6-9475

FRANCES PERRY-COWEN
Voice-Exponent of "Science and Art of Singing"
Lisa Roma
Composer of Childrens Songs
The Inlet Studio • 404 Chester Ave., • Brielle, N.J.

ROSE RAYMOND
PIANIST AND TEACHER
Exponent of TOBIAS MATTHAY Principles
Summer Courses—Private Lessons
320 West 86th St., N. Y. 24, N. Y., EN 2-7586

HERBERT RICKER, B.A., B.M., M.M.
CONCERT PIANIST — COMPOSER
Develops brilliant technic with a sound and sensitive musicianship.
Studio 716 N.W. 19th St., Oklahoma City, Okla.

BERNARD TAYLOR
TEACHER OF SINGING
Formerly for 22 years on the voice faculty of Juilliard School of Music
464 Riverside Drive, N.Y.C., MOnument 2-6797

MAUDE DOUGLAS TWEEDY
TEACHER OF SINGING
50 West 67th St., New York
TRafalgar 7-8439

LILI WEXBERG
TEACHER OF SINGING
Voice Placement
Faculty N. Y. College of Music
Studio: 58 E. 86th St., N.Y. 28, N.Y., BU 8-7791

College Campus and Conservatory

Manhattan School Founds Scholarships for Japanese

The sum of $17,342, realized by the recent Manhattan School of Music production of Ikuma Dan's opera "Yu-Zuru," was turned over to the school's trustees by Mr. and Mrs. Julius Mueller, who underwrote all the costs of the production. The sum will provide the basis for the Mueller Scholarships for Japanese students at Manhattan School. Presentation was made at a ceremony attended by the Consul General of Japan and Mme. Tanaka.

A committee to audition applicants has been formed in Tokyo under the chairmanship of Mr. Dan, who recently returned there after staging and conducting his opera in New York. The first student accepted for a Mueller Scholarship is Kelsuke Ajiro, who will study here with Paul Price, head of the School's percussion department.

28th Bach Festival For Baldwin-Wallace

The 28th Bach Festival at Baldwin-Wallace Conservatory of Music will be given on Friday and Saturday, May 27 and 28. At 4 p. m. on the first day Rafael Puyana will give a harpsichord recital and the A Cappella Choir will sing the motet "Come, Jesu, Come." At 8 p. m. on Friday "The Art of the Fugue," arranged by Robert Scholz, will be performed by the Festival Orchestra. On Saturday there will be three concerts: at 1:30 a lute and viola da gamba recital wil be played by Suzanne Bloch and Eva Heinitz; at 4 p. m. the program will include Cantata No. 189 for tenor and instrumental ensemble; the Brandenburg Concerto No. 6, and Part I of the "St. John Passion"; the second part of the last work will be sung at 8 p. m. George Poinar is the conductor of the festival, and the vocal soloists will be Janice Schmidt, soprano; Ilona Strasser, contralto; John McCollum and Richard Krause, tenors; Bruce Govitch, baritone, and Phillip McGregor, bass. Other conductors include Kenneth Snapp and Dr. John D. Robinson.

Philadelphia Conservatory Staging Thompson Opera

The **Philadelphia Conservatory of Music** will present Randall Thompson's "Solomon and Balkis," or "The Butterfly That Stamped," on April 26, as part of the Philadelphia Festival, Music of the Western Hemisphere. This chamber opera was first given in 1942.

The concert by the Opera Workshop of the Conservatory will also include the Trio from "Faust" and opera arias by Mozart, Bizet, Boito, Gomez and Menotti.

Young Artists of Aspen Aid College Scholarships

Since its origin in 1955, the Young Artists of Aspen has become an integral part of the Aspen Summer Music Festival and School in Colorado. Each year a few of the young but most highly talented and musically mature artists attending Aspen Music School for advanced study are chosen to become members of the Young Artists of Aspen. They are charged with the responsibility of maintaining the high standards of program and performance required by this organization.

According to Forrestt Miller, co-ordinator of the Young Artists' activities, each member of this group of instrumentalists and vocalists is presented in solo as well as ensemble numbers in concert appearances during the summer at Aspen. Then Mr. Miller and a committee select several ensembles which are taken on a concert tour of the mid-western and western states. These concerts by the Young Artists of Aspen have met with outstanding success, particularly in the Colleges and Universities in which they have appeared. As the fees are quite nominal, it is not uncommon for a group of colleges to band together and sponsor a series of concerts by one of the attractions available from the Young Artists of Aspen program. As an incentive for the sponsorship of these concerts, the residue of all funds over and above expenses is placed in a scholarship fund which may be used to help deserving young musicians from the area in which it was earned to study at the Aspen Music School. Thus each college or music organization that presents the YAA concerts can at the same time help local student musicians in attaining a summer of study at the Aspen Music School.

Tape recordings of actual concerts of these talented young performers are available for listening purposes or for radio broadcast series. Attesting to the high quality of these tapes, the National Association of Educational Broadcasters has seen fit to present Young Artists of Aspen with a citation of merit for high standards of programming and performance.

Concerts by these artists are available in all parts of the U. S. throughout the year. Information can be obtained by contacting Forrestt Miller, coordinator of the Young Artists of Aspen, Aspen, Colo.

Eastman School Fete Will Include Other Nations' Music

An innovation in the annual Festival of American Music of the Eastman School of Music of The University of Rochester is announced by Dr. Howard Hanson, director of the school and founder of the annual event. This year, which marks the 30th anniversary of the festival, the programs will take on an international, rather than strictly American character. Works of Grieg, Nielsen and Sibelius will be included in an all-Scandinavian program. Another program will be devoted to the works of Latin-American composers, including Villa-Lobos, Guarnieri, Ginastera and Chavez.

Dates for the Festival are April 27 to May 4. American music will, as usual, dominate the programs, although complete programs are not yet set. Participating groups will be the Eastman School Philharmonia, made up of picked students directed by Dr. Hanson; the Eastman-Rochester Symphony, also directed by Dr. Hanson; the Eastman School Symphony, directed by Dr. Paul White; the Eastman Wind Ensemble, directed by Dr. Frederick Fennell; the Eastman Singers, directed by Dr. David Fetler, and a chamber music group directed by John Celentano.

The Eastman School festival is believed to be the oldest of its kind in the United States. Soon after coming to the Eastman School in 1923 Dr. Hanson conducted an annual program devoted to music by American composers, mostly contemporary. In 1931 it was formally called the Eastman School Festival of American Music. Nearly 2,000 compositions have been played since that time, the majority first performances. The festival has been expanded to include orchestral, choral and chamber music and opera.

National Music Week Set for May 1-8

The 37th annual observance of National Music week will take place from May 1 to 8 next, sponsored by the National Federation of Music Clubs. The theme will be "Let's Make Music—for Harmony Is Life." Participating in the week-long celebration. throughout the country will be schools, colleges, amateur and professional music groups, civic organizations, service clubs, educators, chorus choirs, radio stations and many musicians in all phases of the profession.

President Eisenhower has issued a proclamation for the event, stating in part: "It is a pleasure to join in the annual observance of National Music Week. Music is an art which is universally loved . . . I hope our people will be encouraged to deepen their appreciation and participating in all music endeavors."

AMERICAN CONSERVATORY
OF MUSIC—CHICAGO

Offers courses in all branches of music and dramatic art
Founded in 1886—Faculty of 135 artist teachers
Member of the National Association of Schools of Music
Send for a free catalog—Address: John R. Hattstaedt, President, Fine Arts Building, Chicago

BOSTON CONSERVATORY OF MUSIC
• A COLLEGE of MUSIC, DRAMA and DANCE **ALBERT ALPHIN, Director**
Majors in Music Education, Composition and Applied Music lead to Bachelor of Music, Bachelor of Music Education; Master of Music, Master of Music Education degrees. Drama and Dance Courses lead to Bachelor of Fine Arts degree.
Faculty of 60 includes members of Boston Symphony Orchestra.
Summer term. Fall term. Dormitories for women. Member NASM.
For catalogue, write Dept. C **26 The Fenway** **Boston 15, Mass.**

CHICAGO CONSERVATORY
64 E. Van Buren St. Member NATIONAL ASS'N. SCHOOLS OF MUSIC HA 7-0500

COLLEGE-CONSERVATORY OF MUSIC
of Cincinnati
Fully accredited Graduate and Undergraduate degrees
Applied Music **Music Education**
Church Music **Radio-Television**
Highland and Oak ***Cincinnati 19, Ohio***

COSMOPOLITAN SCHOOL OF MUSIC
Member of National Association of Schools of Music
Bachelor and Master of Music Degrees
410 South Michigan • **Chicago** • **Harrison 7-4868**

De Paul UNIVERSITY SCHOOL of MUSIC
Distinguished faculty including nationally celebrated artists and teachers.
Undergraduate degrees: Piano, Piano Pedagogy, Organ, Voice, Voice Pedagogy, Strings, Winds, Percussion, Composition, Church Music, Music Education.
Graduate degrees: Applied Music, Composition, and Music Education.
Special non-degree programs for amateurs as well as professionals. Department for children and preparatory students.
For information call, write, or visit
The Office of Admissions, DePaul University
25 E. Jackson Blvd., Chicago 4, Ill. WE 9-3525

THE CLEVELAND INSTITUTE OF MUSIC
BACHELOR OF MUSIC • MASTER OF MUSIC
(B.S. in Education in cooperation with Western Reserve University)
Ward Davenny, Director — 3411 Euclid Ave., Dept. F, Cleveland 15, Ohio
Member of the National Association of Schools of Music

HARTT COLLEGE OF MUSIC
Bachelor and Master Degrees, and special courses in all fields of music study. Member NASM, N. E. Ass'n. Colleges and Secondary Schools.
Moshe Paranov, Director • Hartford 5, Conn.

LOS ANGELES CONSERVATORY OF MUSIC AND ARTS
Est. 1883 — Member NASM — Non-Profit
FACULTY OF INTERNATIONALLY RENOWNED ARTISTS
Diplomas, Degrees (B.M. & M.M.)
8901 Sunset Boulevard, Los Angeles 46, Cal. OLeander 5-6801

MANHATTAN SCHOOL OF MUSIC
JOHN BROWNLEE *Director*
Bachelor and Master of Music Degrees, Diploma and Post-Graduate Diploma, Preparatory Department. Member, National Association of Schools of Music.
For information, write to: **Registrar, 238 East 105th Street, New York 29, N. Y.**

BALDWIN-WALLACE COLLEGE
Conservatory of Music
Cecil W. Munk, Dir.— **B.M., B.M. in Church Music, B.M.E., A.B., Music Major.**
South Campus, Berea, Ohio (Suburb of Cleveland)

BRADLEY UNIVERSITY
SCHOOL OF MUSIC (Member NASM)
Degrees: B.M.E., B.Mus., and B.S. in Music Business.
For info. write: Allen Cannon, Dir., School of Music, Bradley University, Peoria, Ill.

CADEK CONSERVATORY OF MUSIC
of the University of Chattanooga
Founder 1904 Member N.A.S.M.
For information, write Harold J. Cadek, Director
Patten Hall, 801 Oak Street, Chattanooga, Tenn.

CORNELL COLLEGE
Founded 1853 Mt. Vernon, Iowa
Conservatory of Music Paul Beckhelm, Ph.D., Director
Home of the oldest May Music Festival
West of the Mississippi River

NORTH PARK College — DEPT. OF MUSIC
Wayne H. Balch
Director
Member NASM
Foster at Kedzie, Chicago 25
For Free Catalog
Write, Dept. MC

PHILADELPHIA CONSERVATORY
Of Music ***216 S. 20th Street***
Maria Ezerman Drake, Director
Instruction at all levels. Piano, Voice, Theory, Composition. 25 Scholarships in Orchestral Instruments. Degree Courses.

SAINT MARY'S COLLEGE
For Women **NOTRE DAME, INDIANA**
Degrees: B.A., B.M., B.Mus.Ed.
For information, write: Admissions Office

PHILADELPHIA MUSICAL ACADEMY
90th Year
Associate member NASM
Degree Courses in Applied Music and Music Education
Dr. Jani Szanto, Director
Dr. Abe Pepinsky, Dean
1617 Spruce St. PE 5-5053

SUBSCRIPTION BLANK

MUSICAL COURIER

119 West 57th Street
New York 19, N. Y.

Kindly send the *Musical Courier* to the following address for one year.

Name .....

Address .....

Town .....

State .....

SUBSCRIPTION RATES:

	One Year	With Directory
United States	$3.50	$4.00
Canada	4.50	5.00
Foreign Countries	5.00	5.50
Single Copies	.35	
Single Directory Issue	1.25	

COLLEGE NEWS

■ The 1960 sessions of the Berkshire Music Center at Tanglewood, Mass., will be held July 3 to Aug. 14. Charles Munch will again be the director, Aaron Copland chairman of the faculty and Ralph Berkowitz, dean. The opera department, which did not function last summer, will resume activities under the direction of Boris Goldovsky. Information concerning the courses to be given may be obtained by writing to Miss R. Rossler, Symphony Hall, Boston 15, Mass.

■ Among recent events at **Oberlin College Conservatory** were two performances of "La Boheme," given on Feb. 26 and 27, as the spring production of the Opera Laboratory there. Daniel Harris, professor of singing, was the stage director of the work, and the Oberlin Orchestra supplied the accompaniment under the baton of Ross Reimueller a senior at the Conservatory.

■ The **Curtis Institute** honored one of its noted alumni when the trustees and faculty gave an invitational concert of works by Samuel Barber in Curtis Auditorium on March 9, in celebration of the composer's 50th birthday anniversary.

Appearing in the program were Barry Hanner, baritone, singing "Dover Bach" with the Curtis String Quartet accompanying; Vladimir and Eleanor Sokoloff playing the piano duet "Souvenirs" from his ballet suite, op. 28; Orlando Cole, 'cellist, and Mr. Sokoloff performing the Sonata for 'Cello and Piano; and Ruth Mckler, heard in the Sonata for Piano, Op. 26.

■ Among **American Conservatory of Music** students heard recently, Maribel Meisel, student of Frances Ernest, sang the role of Oscar in "The Masked Ball," performed by the American Opera Company at the Eleventh Street Theatre on Feb. 6. Charles Moore of the American Conservatory conducted the opera. Betty Lusha and June Cowin, soprano duettists, also students of Miss Ernest, gave a recital in Aurora in December with Alexander Aster at the piano. Susan Winchester, soprano, from the Frances Grund studio, and Myleen Merrill, artist student of Theodore Harrison, were the "runners up" in the recent annual Illinois Opera Guild Auditions of the Air. William Browning of the American Conservatory piano faculty was the official accompanist for these auditions and also for the final program presented by the winners on WGN Radio-Television, Feb. 28. Zita Gay Pieters, 'cello student of Rosalie Ernest, with Janet Bacon, student of Rudolph Reuter at the piano, appeared on the February program of the Chicago Artists Association. The American Conservatory Chorus, under the direction of Lela Hanmer, presented a program of choral numbers in the Conservatory Recital Hall on Wednesday evening, March 16. Members of Stella Roberts Chamber Music Class also assisted Miss Hanmer.

■ Highlighting recent activities of **De Paul University's School of Music** activities were the midwinter concert of the De Paul University Symphony Orchestra conducted by Paul Stassevitch and presented in Thorn Hall; a recital and lecture which featured Fritz Buchtger, German composer, who lectured on "My Approach to Dodecaphony"; and the faculty recital presented by Thaddeus Kozuch, whose program included works of Beethoven, Debussy, Chopin and his own Eight Dances.

■ The **Bradley University** Community Chorus and Orchestra presented "King David," oratorio by Honegger, before a packed house recently. Dr. John Davis of the faculty conducted the 150-voice chorus and 50-piece orchestra. Soloists were Hazel Peterson, soprano from the University Faculty, Joyce Whitney and Wally Sturm. The narrator was the Rev. Bodine and the part of the witch was narrated by Eleanor Sykes Peters. The performance was given in the new ultra-modern sanctuary of the Episcopal church in Peoria. This chorus and orchestra had presented such outstanding choral works as the Verdi Requiem, Haydn's "Creation" and others. Already in rehearsal for presentation on May 18 is the German Requiem by Brahms. A recent concert by the Bradley-Community Symphonette featured a premiers of a new composition, "Divertimento" by the University's composer-in-residence Dean C. Howard.

CARNEGIE college of FINE ARTS
music
INSTRUMENTATION
VOICE · COMPOSITION
MUSIC EDUCATION
BFA and MFA degrees
catalog 46 Carnegie Institute of Technology
Schenley Park, Pittsburgh 13, Pa.

ROLLINS COLLEGE CONSERVATORY OF MUSIC
WINTER PARK, FLORIDA
Robert Hufstader, Director
Music degrees offered in Applied Music, Choral Conducting, and Music Education
MEMBER OF NASM
Address inquiries, regarding admission and scholarships to Director of Admissions, Rollins College, Winter Park, Florida.

MUSIC and ARTS INSTITUTE OF SAN FRANCISCO
BACHELOR OF MUSIC DEGREE
App. for Vets & Non-quota Foreign Students. Free Lit. Ross McKee, dir. 2622 Jackson St., San Francisco 15, Cal.

BOSTON UNIVERSITY
School of Fine and Applied Arts
Robert A. Choate, Dean
The Boston University School of Fine and Applied Arts embraces all of the creative arts in its three divisions of Music, Art, and Theatre. The distinguished faculty of artists from the professional stage and concert hall include the Fine Arts Quartet and the Boston Woodwind Quintet in residence.
leading to degrees in the areas of
The Division of Music offers courses Applied Music, Opera, Church Music, Theory and Composition, History and Literature, Piano Pedagogy, and Music Education. The B.M., B.F.A., M.M., M.F.A., Mus.A.D., and Ph.D. degrees may be earned in several of these areas. Music Education plays a prominent part in the curriculum of the Division of Music. Special emphasis is placed upon performance as well as teaching techniques.
For information relative to scholarships, assistantships, fellowships, catalog write: Boston University School of Fine and Applied Arts, 855 Commonwealth Ave., Boston 15, Mass.

THE MANNES COLLEGE OF MUSIC
offers courses leading to
Bachelor of Science Degree - Diploma - Post-Graduate Diploma • All Instruments - Voice - Opera - Orchestra • Academic Dept. - Extension and Preparatory Dept.
Write for Catalog — Registrar — 157 E. 74th St., N. Y. 21, N. Y.

NEW YORK COLLEGE OF MUSIC
Chartered 1878 Arved Kurtz, Director
BACHELOR of MUSIC and DIPLOMA COURSES
SUMMER SESSION: SIX WEEKS: JUNE 20 THROUGH JULY 29
114 EAST 85th STREET NEW YORK 28, N. Y.

PIUS X SCHOOL OF MUSIC
MANHATTANVILLE COLLEGE OF THE SACRED HEART • PURCHASE, NEW YORK
Winter and Summer Session • Mother J. Morgan, Director
Bachelor of Music and Bachelor of Sacred Music • Special courses in all fields of Music

■ **The Chicago Conservatory** attracted considerable attention to its Creative Arts Center in the past month when a Series of Faculty Lectures planned by Roman Ryterband, head of this department, and recitals by visiting artists Michael O'Higgins, Irish lyric baritone and Dora Lindgren, soprano of Stockholm's Royal Opera, were given. Of particular interest on the Lecture Series were those by Mr. Ryterband, on Canadian and Swiss Music; Max Janowski, on Elements of Jewish Music; and Sonia Sharnova, whose illustrated lecture was on The German Art Song from Schubert to Richard Strauss.

■ New and veteran piano teachers can find out about the latest developments in their profession at the Ninth Annual Piano Music Conference of **Chicago Musical College of Roosevelt University**, Chicago, on April 18 and 19, in Roosevelt's Rudolph Ganz Recital Hall. Rudolph Ganz and four other specialists will conduct six sessions from 10 a.m. to 4 p.m. both days on various phases of piano teaching, ranging from instruction in practicing to the development of musicianship in the student. Two lecturers will come from out of town: George Anson, who, is head of the piano department at Texas Wesleyan College in Ft. Worth, Texas, and Maurice Dumesnil, former professor at Chicago Musical College, now living in Detroit. The sessions and speakers include: "A Graded Approach to the Teaching of the Master Composers" by George Anson; "Ravel's Sonatina" by Maurice Dumesnil; "Five Masterworks and How to Study Them" by Rudolph Ganz; "Piano Technic" by Mollie Margolies, professor of piano, and "Group Piano and Learning Music through Rhythm" by Mildred Hardin, instructor in music education. The program also will include a piano teachers' forum with Messrs. Ganz, Dumesnil and Anson. Saul Dorfman, chairman of the piano department of Chicago Musical College will moderate. To close the conference, Robert McDowell, pianist in residence, will present a concert including works of Mozart, Schumann, Tcherepnin, Granados and Liszt.

■ Beta Theta chapter of Phi Mu Alpha Sinfonia and Nu chapter of Sigma Alpha Iota at **Millikin University**, Decatur, Ill., co-sponsored the annual opera this year. The presentation of Puccini's "La Boheme," in English, took place on March 24, 25, and 26 in Albert Taylor Hall. For the first time in the history of the University the students of the School of Music entirely managed and produced the full-scale opera themselves, advised and assisted by faculty members.

Three of the five winners of the St. Louis Symphony Society's 24th annual Young Artists' Auditions and a finalist in the piano division were students of the Millikin School of Music. Milton Borens and Helen Dicken received first awards in the voice division, and Rebecca Barrow won a first place in the piano division; Dale A. Craig received second place in the piano division of the Auditions. The winners will be featured in a public concert on April 11 at the Founders Concert Hall of Stix, Baer, and Fuller Store in St. Louis. Each will also receive a certificate of award.

Patrick Iocca, a student of Elizabeth Travis, head of the piano department, won first place at the Bloomington-Normal Young Artists Auditions recently in Bloomington, Ill. He received $100 and two engagements with the Bloomington Symphony on March 6 and 7. Rebecca Barrow, of Millikin, won the second place award of $50 and alternate. These were the only two prizes offered.

AWARDS

■ The Commonwealth of Kentucky has made a grant of $53,000 annually for the next two years to the Louisville Orchestra. The purpose of the grant is to give concerts in other cities of the State. Free concerts for children are among the projects, and in the smaller communities not visited by the orchestra a string quartet of its members will appear. Tape recordings by the conductor, Robert Whitney, and 16-mm musical films of the orchestra's performances for the education of the young are also contemplated, to be used in school programs.

■ Among grants made by the Canada Council recently for music were the following: the Montreal Festival Society, $50,000 for the celebration of its 25th anniversary; $75,000 to the Stratford Festival; $50,000 to the Vancouver Festival; and a grant to Ray Dudley, pianist, to enable him to represent Canada in the Queen Elisabeth of Belgium Contest in Brussels next May.

■ Doris Yarick, soprano, who substituted at short notice in the Clarion Concert there on March 1, singing a Cambini solo cantata and a scene from Haydn's "Berenice," has received this year's Town Hall Recital Award.

■ Winner of the sixth international Chopin Contest in Warsaw, from Feb. 23 to March 11, was Maurizio Pollini, 18-year-old Italian pianist. Second prize was won by Irina Zaritskaya, of the U.S.S.R.; third prize by Tanio Achot-Haroutanian, of Iran, Michel Block, born in Belgium and a citizen of Mexico, trained at the Juilliard School of Music, was one of three winners of honorable mention. Among the 78 pianists from 30 countries who participated, there were 12 selected for the finals.

■ Lueanne Ragle, 17, soprano of Forest Hills, N. Y., has been chosen winner of The Metropolitan Opera Guild's 1960 Vocal Scholarship. The scholarship will enable Miss Ragle to prepare for an operatic career at an appropriate institution yet to be named. Among sixty candidates screened, Miss Ragle was selected in the Finals on March 19 when she sang Micaela's aria from "Carmen" and "September," one of the four last songs of Richard Strauss.

■ Among 13 Rome Prize Fellowships awarded recently carrying $3,000, free residence and a studio at the American Academy in Rome beginning Oct. 1, 1960, was one in musical composition to Paul E. Nelson, of Phoenix, Ariz., now living in Paris.

■ Salvatore Baccaloni, Italian basso, and Frank Valentino, American baritone, were honored for 20 years of service with the Metropolitan Opera at the matinee performance on Verdi's "La Forza del Destino" on March 12. Inscribed silver travelling clocks were presented to each artist by Lowell Wadmond, a director and former president of the Metropolitan, before the curtain at the end of the first intermission.

■ The annual Artist Award winners of the Musicians Club of New York were presented in concert at the Kosciuszko Foundation on March 13, when Jean Kraft, contralto, and Joseph Williams, tenor, gave a program of arias and songs from many sources, ranging from the classic and romantic to contemporary works. Miss Williams, a graduate of Curtis Institute and with an artist diploma from the New England Conservatory, sang "Non so piu cosa son" from Mozart's Marriage of Figaro, "Amour, viens aider" from Saint-Saens' "Samson et Dalila," works by Villa-Lobos, Barber, Cowell, Brahms and Schubert. Mr. Williams, a graduate of Los Angeles City and State College with a major in music education, was heard in arias from "Andrea Chenier" and "Fedora," works by Schubert, Purcell, Wolf, Haydn, Duparc, Ernest Charles and two spirituals arranged by Hall Johnson. A. Walter Kramer is president of the club.

Coach-Accompanist

James R. ANGELL
COACH — ACCOMPANIST
1421 Winnemac, Apt. 1, Chicago 40, Ill.

William BROWNING
COACH — ACCOMPANIST
American Conservatory, Fine Arts Bldg., Chicago, Ill.
WE 9-8620

Beaumont GLASS
Coach-Accompanist
Opera • Concert • Repertoire
41 W. 83rd, Apt. 7D, N.Y.C., TR 4-7750

Lela HANMER
ACCOMPANIST — CONDUCTOR
American Conservatory Fine Arts Bldg., Chicago

LIONEL LILE
Coach - Accompanist
Cosmopolitan School of Music
Fine Arts Bldg. Chicago 5, Ill.

Anne Marie RANDAL
Singers! Why not study your *French Repertoire* with a true Parisian? Recognized authority.
40 East 10th Street, NYC GR 7-6999

Rhea SHELTERS
COACH — ACCOMPANIST
810 Fine Arts Bldg., Chicago 5, Ill., WE 9-5220

William SOWERWINE
Concert • Oratorio • Opera • Theatre
234 West 10 St., N. Y. C. CH 2-3711

Ruth SINGLETARY
Artistic Vocal Production
TONE—TECHNIQUE—INTERPRETATION
The Penthouse, 500 Diversey Pkwy, Chicago 14
Ph. DI 8-7577

PROFESSIONAL CHILDREN'S SCHOOL
Est. 1914 • Grades 1-12 • Hours 10 AM - 2 PM • Chartered by N. Y. State
Allows time to pursue **MUSIC, DANCE, ACTING, MODELING**, etc. Outstanding faculty. 4500 Alumni.
Modern 7 floor bldg. **Write Miss Mabel Barnshaw, Reg., 132 W. 60 St., N.Y. 23 • JUdson 2-3116**

■ The Experimental Opera Theater of America (EOTA) announces that, as a result of competitions for young American opera singers held in New Orleans and New York City, 19 singers have been chosen to appear in the EOTA spring season from April 21 through May 21 at the New Orleans Opera House.

Competition winners are sopranos Janice Broadhurst of Leon, Kansas; Luisa De Sett of Herrin, Illinois; Ilona Kombrink of St. Louis, Mo.; Rosalia Maresca of New York City; and Francesca Roberto of Greenwich, Conn.; mezzo-sopranos Sadie McCollum of New York City and Nancy Williams of Cleveland, Ohio; tenors Nico Castel of New York City; Jean Deis of Dayton, Ohio; Carl Kaiser of Mishawaka, Indiana; and Robert Schmorr of New York City; baritones Jack Davis of New Orleans, La.; Robert Kerns of Detroit, Michigan; Nicholas Maxymuk of Atlantic City, N. J.; Benjamin Raisen of Brooklyn, N. Y.; William Taylor of Flint, Michigan; and Wiliam Walker of Waco, Texas; bass-baritone Arnold Voketaitis of East Haven, Conn.; and basso Frank Lombardo of New York City.

These young singers will be given roles under Renato Cellini in an opera repertory which will present Mozart's "Marriage of Figaro"; Verdi's "Rigoletto"; Puccini's "Il Tabarro", "Suor Angelica" and "Gianni Schichi"; and either Romberg's "The Student Prince" or Lehar's "Land of Smiles."

■ Fritz Kreisler, who recently celebrated his 85th birthday, was honored by his native Austria in a special ceremony in which Austria's Consul General in New York, Dr. Karl Wolf, presented Kreisler with the Dr. Karl Renner Prize for his outstanding contributions to Vienna's music life (the prize is named after the late Dr. Karl Renner, Austrian statesman and former President of the Austrian Republic). The honorary decree was presented to the violinist on March 28, at noon, by Consul General Dr. Wolf in the offices of Kreisler's personal friend and publisher, Charles Foley, in New York.

■ A number of BMI (Broadcast Music, Inc.) Graduate Fellowships in Music for the academic year 1960-61 have been announced by Raymond Kendall, Dean of the University of Southern California School of Music. The BMI Fellowships are intended to enable a selected group of talented young composers to direct their studies toward the composition of musical scores for television. Requiring a thorough technical preparation in composition, the fellowships will be awarded to graduates of recognized colleges or universities who have already demonstrated the requisite abilities through undergraduate work in composition. Study under the Fellowships will include instruction in the technical aspects of composition for television, the preparation and recording of scores for all types of telecasts and related course work. Studies undertaken by composers awarded the BMI Fellowships may be applied toward a degree objective.

Information and appropriate forms may be obtained from Dr. Raymond Kendall, Dean, School of Music, University of Southern California, University Park, Los Angeles 7, California.

■ Louise Talma, American composer, who is professor of music at Hunter College, New York City, has been awarded the $1,000 Marjorie Peabody Waite Award of the National Institute of Arts and Letters.

■ Paul Hindemith has been made an honorary member of the New York Philharmonic Orchestra. The award was made following his recent appearance as guest conductor with that organization.

■ Following the American premiere of Berlioz' opera "Beatrice and Benedict" by the Little Orchestra Society on March 21, Thomas Scherman, founder and musical director of the Society, received a citation from the Berlioz Society of the United States, honoring him for his part in promoting "a wider and fuller recognition of the musical genius of Hector Berlioz." The presentation was made on stage at Carnegie Hall by Henry Gage, founder and vice-president of the Society. In addition to presenting the first American performance of "Beatrice and Benedict," Mr. Scherman was responsible in 1951 for the first New York performance of Berlioz' "L'Enfance du Christ" and has performed the work annually since then as part of New York's Christmas observance.

■ The Northwestern University school of music will present an annual award of $500 for individual excellence in the art of oratorio, George Howerton, dean of the school, has announced. Donor of the award is Louis Sudler, prominent Chicago businessman and civic leader, who is nationally known as an oratorio, opera, and concert baritone. The Louis Sudler Award "to encourage and stimulate young singers to individual excellence in the art of oratorio singing" will be awarded to a qualified student for the first time in September for the 1960-61 academic year. Auditions will be held this spring.

■ The David Bispham Award was presented recently by the American Opera Society of Chicago to Alexander Tcherepnin for his latest opera, "The Farmer and the Fairy."

STUDIOS

■ Outstanding singers from the Frances Grund studios in the American Conservatory, Chicago, who have made important appearances recently, are Elizabeth Swanson, soprano, who sang with striking vocal and dramatic flair as Adina in Donizetti's "Elixir of Love," presented at the Eleventh Street Theatre on the Opera Series sponsored by the Musicians Club of Women; Styrk Orwoll, baritone soloist, in performances of Haydn's" Lord Nelson Mass," Mendelssohn's "Elijah," and "The Seven Last Words" by Schütz, also in "A Letter to Emily" by Lockrem Johnson, given for the George Bernard Shaw Society; Mary Bechtel, who appeared in recital at the Y.W.C.A. Hotel, and as soloist on the Young Artists program for the Chicago Artists Association; Mrs. William Browder, who has appeared frequently this season in concert and oratorio performances; and Ralph Zecchino, a member of the Theatre Men, concertizing under the direction of Bernard Izzo of the American Conservatory faculty. All of these young artists are soloists in large churches in the Chicago area.

Leschetizky Association Members' Activities

Members of the Leschetizky Association who are giving summer school this year, among others, **Edwin Hughes,** who will hold courses in his New York studios July 4-30, for pianists and teachers; and **Edwine Behre,** whose annual summer school at Adamant, Vt., near Montpelier, will be held Aug. 1-27.

Ethel Leginska writes to say that our recent report of her working on an opera about Joan of Arc, based on Mark Twain's book, is somewhat tardy, since she completed the score several years ago.

■ Between Feb. 15 and 27, Esther La Berge and Rudolph Ganz were presented in joint-recitals and master classes at the University of Wyoming, Laramie: the University of Oregon, Eugene; Lewis and Clarke College in Portland, Ore.; Washington State University in Pullman; and in Spokane, Wash., where the concert and classes were under the auspices of the Spokane Music Teachers Association. The programs featured songs and music for the piano by Swiss composers Martin Honegger, Schoeck, Binet, Ansermet, Blanchet and Swiss born Dr. Ganz.

Teacher-members of the

LESCHETIZKY ASSOCIATION

Edwine Behre
Pianist-Teacher
162 W. 54th St., N. Y. 19—CI 6-4643
Vermont Summer Class (August)

Mary Boxall Boyd
"A foremost teacher on two Continents" M.C. 12/1/57. Personal Instruction by Theodore Leschetizky. Two years assistant to Arthur Schnabel—Berlin. Write: Nola Studios, 111 W. 57th St., NYC. Steinway Hall.

Ruth Burgess
Teacher of Piano
Piano Teachers Workshops
Carnegie Hall, NYC. Studio 144
718 N. Bway., Yonkers, N. Y., YO 3-8873

Thomas Burns
Pianist-Teacher of Piano, Pedagogy
Burns Conservatory of Music
831 E. 11 Mile Rd. Royal Oak, Mich.

Ethel Leginska
Composer — Piano Pedagogue
Opera & Orchestra Conductor
254 So. Hobart Blvd. Phone DU 4-0336
Los Angeles 4, California

Ruth Olive Roberts
Organist • Pianist • Teacher
342 Main Street • Saco, Maine
[The] PARK CRESCENT—Apt. 303
2901 - 18th St., N. W., Wash. 9, D. C.

Genia Robinor Pianist-Pedagogue, Teacher of two successive winners of the Leschetizky N. Y. Town Hall Debut Award 1955 & 1959: Philadelphia Musical Academy, Pa., 3rd Street Musical School, N.Y.C. write: 128 W. 72nd St., N.Y.C. LE 5-3326

Nathan Sacks
Director: St. Louis School of Musical Art, Inc. Lecture-Soloist for the St. Louis Bd. of Education (9 yrs.) Diplomas and Degrees Awarded
459 N. Boyle Ave. St. Louis 8, Mo.

Publishers' Mart

BOOKS

Reviewed by FREDERICK WERLÉ

Harmonic Materials of Modern Music; Resources of the Tempered Scale, by Howard Hanson. Published by Appleton-Century-Crofts, Inc., New York (381 pages, illustrated with musical examples and diagrams).

So many of the theoretical books published in recent years, are merely a "rehashing" of the same basic materials found in standard texts dating back to the 19th century. Now along comes a new treatise by Howard Hanson which is at once unique, original and stimulating in its approach. This volume, by one of America's foremost composers and educators, is without a doubt one of the most important contributions to appear in some time.

Dr. Hanson states in his preface that he has "attempted to analyze all of the possibilities of the twelve-tone scale as comprehensively and as thoroughly as traditional harmony has analyzed the much smaller number of chords it covers. This vast and bewildering mass of material is classified and thus reduced to comprehensible and logical order chiefly by four devices: interval analysis; projection, involution, and complementary scales."

The text is written in clear, concise terms with numerous examples and diagrams; and, although it was written primarily for composers, the theorist cannot help finding it a most fascinating and necessary field to explore. The author has presented the composers, both young and old with a "compendium of harmonic-melodic material." It is now left to the individual composer to use whatever portion of the material he desires and to mold it into an artistic creation by means of his own craftsmanship and personal style.

Reviewed by PETER DICKINSON

Artistic Choral Singing, by Harry Robert Wilson; Schirmer, $6.50.

Dr. Wilson, Chairman of the Music Department at Teachers' College, Columbia University, has presented this comprehensive work on choral singing as a result of many years' work in all kinds of choral music. This book, subtitled "Practical Problems in Organization, Interpretation and Technique," has something to say on every possible aspect of choral singing from the purely technical considerations of tone, tempi and diction to the organization of groups and the spiritual benefit to be derived from singing. Sometimes the text is repetitive and could almost certainly have been condensed with value: as a treatise on choral singing, the book loses by being diffuse and containing digressions. But whether one agrees with Dr. Wilson or not, there is practically nothing left out—this virtue is carried to a fault—and there is little left to the reader's imagination.

The appendix contains lists of repertoire, recordings and publishers, and the book is liberally supplied with diagrams and short music illustrations. But above all this admirable detail, the book is a compendium of the characteristic philosophy of choral singing as it has developed in schools, colleges and professional groups in the United States, with impressive results.

A Natural Approach To Singing, by Judith Litante; William C. Brown Co., $4.00.

Miss Litante's book is exactly what its title suggests and is written as a result of the author's international experience as a recitalist and teacher. There is concise treatment of all aspects of the singer's craft, and the great value of the later chapters on repertoire and program planning cannot be overstressed. Whilst true voice production may seem natural, there is nothing innate about principles of taste, as too many recital programs show. Miss Litante aims to create a musician as well as a singer. In the classification of types and temperaments of singers, the author over-simplifies; but this is incidental to the main purpose. The first section of the book contains an adequate number of exercises, all with the stress upon the singer's being calm and relaxed. Designed as a guide for singers, this book fulfills its intention, but it also has a wider interest extending to accompanists, conductors and all kinds of teachers.

The Sense of Music, by Victor Zuckerkandl; Princeton University Press, $6.00.

Mr. Zuckerkandl's book sets out to be a basic study of music from the standpoint of the listener: it is a rationally scientific treatment of the subject, excluding all discussion of style or history. The author aims his work at the non-professional musician and the Liberal Arts student, and approaches musical material by experiment, trial and error.

The writer's basic explanations are often too lengthy and try elaborately to be scientific in principle and method. The analysis of works, with the scores given in the appendix, is useful and thorough. However, there seems no justification at all, in a book for the contemporary general listener, in neglecting modern music almost entirely. The classical system of tonality is the foundation of the whole work, and this is treated as if the listener possessed the musical and emotional responses of a contemporary of Bach, Beethoven or Wagner!

The book could be useful as the basis of a course, but the limitation of period and treatment is serious in view of the writer's intention. This scientific study might well please a scientist, but even scientists want to approach music musically.

Instrumental Music, by Otto Kinkeldey, H. C. Robbins Landon, Eric Werner, and Walter Piston. Edited by David G. Hughes; Harvard University Press, $4.25.

This book is a written record of a conference at Isham Memorial Library held in 1957 and sponsored by the U. S. Council of Learned Societies. The four lectures are presented in their entirety, with the major part of the discussions which followed. As one might expect from such a distinguished group of scholars, the discussions are as interesting as the text of the lectures.

Otto Kinkeldey presents "Dance Tunes of the Fifteenth Century" and the appendix lists the entire repertoire. "Problems of Authenticity in Eighteenth Century Music" shows a variety of the detective methods used by H. C. Robbins Landon, the renowned Haydn scholar. Eric Werner, in "Instrumental Music outside the Pale of Classicism and Romanticism," interestingly discusses the position of a group of composers adhering to neither of the main streams of Classicism or Romanticism, neither of which he is prepared to define. Finally, Walter Piston suggests that traditional musical instinct is not suited to determine intonation in contemporary music which goes beyond major-minor tonality, in "Problems of Intonation in Contemporary Music." Although this book is of principal interest to the informed musician, it is excellent that the conference material should be generally available.

PIANO MUSIC

Reviewed by FREDERICK WERLÉ

Autograph Series of Unknown Classics, edited by Jack Werner.

This remarkable series of piano pieces brings to light for the first time compositions by the masters which are not only invaluable as "new" teaching material but are even more important to musical scholars. They are all skillfully edited by Jack Werner, who has also provided informative historical notes. So far, the following works have been issued for piano solo:
Chopin: MAZURKA (written at the age of 7) and CONTREDANSE (composed at the age of 12). **Schumann:** FANTASIESTUCK, Op. 12 No. 9 (originally intended to be included in the well-known set of pieces). **Smetana:** TWO ALBUMLEAVES. **Weber:** SEVEN ECOSSAISES AND WALZER IN E FLAT.

Most interesting is a set of **five Liszt Discoveries,** which includes a **Landler** in A flat, which dates from 1843 and remained unknown until 1921, when it was first printed in a Stuttgart music magazine; WIEGENLIED, composed in 1881 for his pupil Arthur Friedheim. This is actually another version of the first movement of Liszt's last symphonic poem, "From the Cradle to the Grave." AVE MARIA, another first publication, is the composer's own arrangement based on his fourth setting of the Latin hymn originally for voice and organ; TYROLEAN MELODY appeared in a volume of music published in Manchester about 1856, but does not seem to be listed anywhere among the composer's complete works; LA CLOCHE SONNE dates from about 1850 and is also published for the first time. The entire series is published in London by J. Curwen & Sons, Ltd.; sole agents in the U.S.A., G. Schirmer, Inc. Price for the Liszt pieces is 90 cents.

CHICAGO

For YOUR CHICAGO RECITAL Consult

BERTHA OTT Impresario
306 South Wabash Avenue, Chicago, Ill.
HALLS AVAILABLE varying in capacity from 500 to 2600. Careful attention given to Debut Recitals. Write for Full Information.

DINO BIGALLI
CONDUCTOR — VOCAL COACHING
Suite 603 Fine Arts Bldg. Chicago, Ill.

ESTHER BOWKER
TEACHER OF SINGING
CHICAGO CONSERVATORY
64 E. Van Buren St. Chicago 4, Ill.

BLANCHE BRANCHE
Teacher of Voice
20 East Jackson Blvd. — WE. 9-2784

CECILE de HORVATH
CONCERT PIANIST and TEACHER
616 Fine Arts Bldg., 410 S. Michigan, Chicago
Telephone: WE 9-0926

CLARENCE EIDAM
Pianist
President, Cosmopolitan School of Music

FRANCES ERNEST voice
ROSALIE cello
AMERICAN CONSERVATORY OF MUSIC

IRWIN FISCHER
Organist — Conductor — Composer
American Conservatory, Fine Arts Bldg., Chicago

GEORGE GRAHAM
TEACHER OF SINGING
De Paul University School of Music
Chicago

FRANCES GRUND
Teacher of Singing
American Conservatory, Fine Arts Bldg., Chicago
Tel.: WAbash 2-6726

Theodore HARRISON
Donna
Teachers of Singing
American Conservatory, Fine Arts Bldg., Chicago

Miriam JANOWSKI
Teacher of Singing
640 Fine Arts Bldg. WA 2-7327

OMEGA KING
Dramatic Soprano
Star of Nat'l Negro Opera Co.
5810 So. Park, Chicago, Ill. Tel.: BU 8-4139

ESTHER LABERGE
mezzo-soprano
Teacher of Voice
Chicago Musical College, Roosevelt University

EUNICE STEEN LAMONT
TEACHER OF SINGING
312 Fine Arts Bldg., Chicago, Tel. WE 9-8102

ROBERT LONG
TEACHER OF SINGING
Chicago Musical College, 430 S. Michigan Ave.

VIRGINIA PARKER
SOPRANO
12254 Wentworth Chicago 37, Ill.
Phone Waterfall 8-8772

BERNICE PECK
Teacher of Piano
Chicago Conservatory, 64 E. Van Buren HA 7-0500

RUTH RAY
VIOLINIST
Studio: Fine Arts Bldg. Res. Tel.: Mi. 3-2356

Alvena RECKZEH
Teacher of Piano
Chicago Conservatory, 64 E. Van Buren HA 7-0500

RUDOLPH REUTER
PIANIST
American Conservatory of Music
Fine Arts Bldg., Chicago, Grace Pratt, Sec'y.

SONIA SHARNOVA
TEACHER OF SINGING
Chicago Conservatory—64 E. Van Buren St., Chicago 4
Phones: Studio—HA 7-0500 Res.—MO 4-5580

FRED TRULL
TEACHER OF SINGING
Member of NATS
410 S. Michigan Ave., Suite 724-725
HA 7-7755 Res. WH 4-5620

NAOMI WATSON
CONTRALTO
VOICE TEACHER
909 Fine Arts Bldg., Chicago HA 7-3994

GRACE WELSH
PIANIST - TEACHER
American Conservatory, Chicago, Ill.

B. FRED WISE
Tenor
Teacher of Singing
American Conservatory, Chicago, Ill.

NEW YORK

Maxine **DORELLE** —soprano
Teacher of VOICE, OPERA, SONG REPERTOIRE
OPERA WORKSHOP Member of N.A.T.S.
Opera Studio 73, 1425 Broadway, N. Y. C.—OX 5-0745

FRITZ LEHMANN
(Brother of Lotte Lehmann)
Concert Preparation for Singers
170 W. 73rd St., New York 23 TR 7-5612

MATESKY
COMPOSER - SOPRANO
Accompanist - Representative: ANITA de MARS
405 EAST 51 STREET • NEW YORK 22, N. Y.

GLADYS MATHEW
VOICE • OPERA • RECITAL • ORATORIO
CLASSES IN ACTING
40 East 81st St., NYC BU 8-6704

VERA MAZEL
TEACHER OF SINGERS
Specialist in Voice Placement & Breath Control
160 W. 73 St., N. Y. 23, N. Y. TR 4-0631

NATIONAL

GRACE BUSH
COMPOSER — POET — LECTURER
1547 So. Gramercy Pl., Los Angeles 19, Cal.
Tel: Republic 4-8156

AUDIA **FRAZEE**
VOICE BUILDING — "SCIENTIFIC"
Teacher of Successful Singers
28-31 Selling-Hirsch Bldg., Portland, Ore.

ELLIOT GRIFFIS
COMPOSER — TEACHER
D. Mus. • CMTA • ASCAP • NGPT
141 W. Swall Dr., Los Angeles 48, Calif.

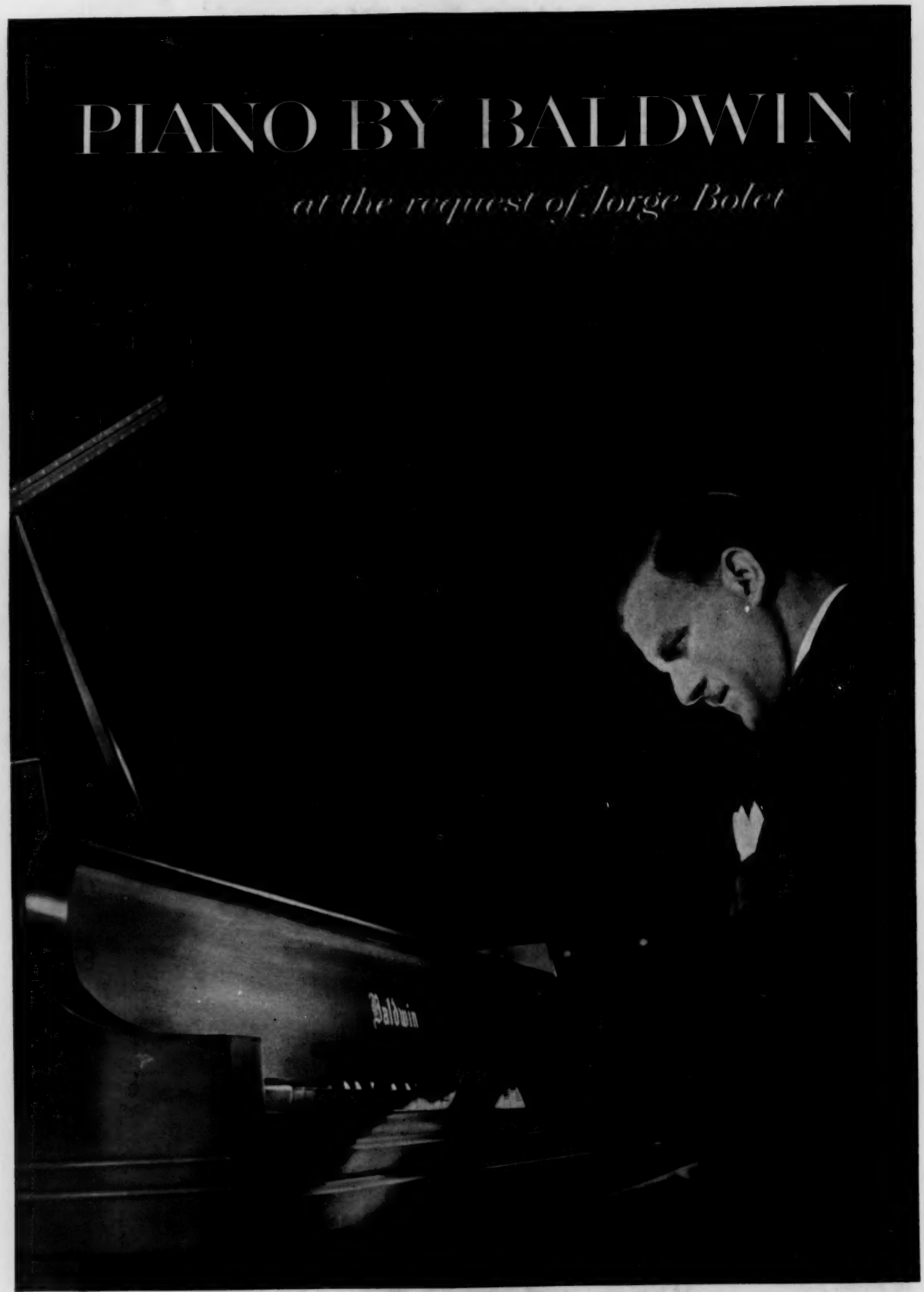
JULES **WOLFFERS**
Pianist — Teacher — Coach — NGPT
1572 Beacon St., Waban 68, Mass.

CHARLES HAUBIEL
Composer-Pianist
4941 Ambrose Ave., Los Angeles 27, Cal. NO 5-6275

BARRE HILL
Managing Director
American Opera Workshop
National Music Camp, Interlochen, Michigan

PASCARELLA
ENZO, Violinist CESARE, Cellist
Concert—Recital—Instruction
1901 El Carrito Place, Los Angeles 28, Calif.

PHI BETA
National Music and Speech Fraternity
Mrs. Charles F. Wilford, *President*
Route #1, Box #941 • Salem, Oregon


PIANO BY BALDWIN
at the request of Jorge Bolet
Baldwin